AN

INTRODUCTION

To the Skill of

MUSICK.

In two Books.

First, a brief & plain *Introduction* to *Musick*, both for *singing*, and for *playing* on the *Viol*.
By *J. P.*

Second, The Art of *Setting* or *Composing* of *Musick* in *Parts*, by a most familiar and easie Rule of *Counterpoint*. Formerly published by Dr THO. CAMPION: but now reprinted with large Annotations, By Mr. CHRISTOPH. SYMPSON, and other Additions.

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The Preface to all Lovers of Musick.

There is nothing that more conduceth to the prosperity and happinesse of a Nation, than the good education of youth *and Children. In the which the* Philosopher *requireth three Arts especially to be taught them,* (Grammar, Musick, Gymnastick) *thus last for the exercise of their Limbs in Activity and feats of* Arms. *The other two for the ordering of their* Voyces *in* speech *and* Song: *meerly to speake and to sing, are of Nature; and therefore the rudest swaines of all Nations, doe make this double use of their articulate Voyces: but to speake well, and to sing well, are of Art. So that among the best witts of the most civilized people, none attained unto per-*

fection in either facultie without the Rule and precepts of Art. Quintilian *writeth, that Grammar cannot be perfect without Musick, and that in his Time the same men taught both; and concludeth the speciall necessity thereof in the breeding of children, partly from its naturall delight, and partly from the efficacy it hath in moving affections and vertues. It also conduceth much to the health of the body, for singing is a speciall means to clear and strengthen the Lungs, for such as often exercise their voyce and Limbs need not feare* Asthma *or* Consumption, *and it is also a knowne remedy against the impediment of speech, as stammering and bad utterance.* Venerable Beda *writes that no* Science, *but* Musick; *may enter the doores of the Church; for by it we prayse and bless the* Creator *of the* World. *This use did the religious King* David *(the man after Gods own heart) make of it who was a skillfull practicer to hoy Vocall and Instrumentall Musick, set to it of sacred and* Eloquent *and* Majestick Masters, *which himselfe composed both for the [illegible] service of his gracious God, who had done [illegible] things for him, and also to remaine for [illegible], Devotions, and Patterns, to be learned*

ned and exercised, and imitated of Gods people, in all Ages and Languages to the end of the world: The example of which, many Christian Princes, Kings, and Emperours, did follow with like Zeale and Devotion. Constantine the great *for the honour of Divine Service began the Church Song.* Theodosius the Emperour *in the midst of the Congregation did likewise lead in singing the Hymns unto God. The* Emperour Justinian *did himselfe Compose a Song, which began,* The onely begotten Son and Word of God, *and gave it to the Church of* Constantinople *to bee Sung. Also to come nearer our Times, the Emperour* Charles the fifth, firnamed the Great, *whensoever hee came to any Citty, he went to the* Psalmodi *and* sang *himselfe: appointing to his sonnes and other Princes the Lessons to bee sung. Likewise* Henry the eight King of England, *did not onely sing his part sure, but (as* Erasmus *testifies to his knowledge) did Compose a service of* 4. *and* 6. *parts: Neyther was Musick a stranger in this Land many hundred of yeares before his time, since our Ancestors tell us that the Britains had Musicians before they had Books; and the Romans (who were not too forward to mag-*

nisie other Nations confess the Druids and Bards had over the peoples affections by Recording in Songs the Deeds of Heroick Spirits, their very Lawes *and* Religion *being sung in Tunes, and so without letters transmitted to posterity. The* Duke of Venosa, *a late Italian Prince, Composed many excellent rare Songs. The* Landgrave of Hessen *who of latter times was so excellently skil'd in* Musick, *that hee* Composed 9. *or* 10. *Sets of* Motets *and* Anthems *(and for his recreation was his owne* Organist*) in his Chappel. Many men persons of Honor have been studious in* Musick: *it would fill a large Volume to rehearse all that have been writ in the prayse and Antiquity of* Musick, *which might be gathered out of the Scripture, and also the works of the Ancient* Fathers, Historians Philosophers *and* Poets. Henricus Stephanus *reporteth, that hee saw in London a Lyon that left his meat to heare* Musick. Elianus *writes, that of all Beasts there is none that is not delighted with Musick but only the Asse; seeing therefore (ingenious Reader) this Misterious and Celestiall Art, for the Antiquitie, for the Authors, the various uses and effects thereof, through its various Moods, Melody and Harmony,*

mony, with their ſweet Ornaments (both humane and Divine) hath ever been had in great eſtimation. Therefore thoſe who are Lovers of it muſt allow Muſick to be the gift of God, yet like other his graces and benefits, it is not given to the Idle: They that will have it muſt reach it to them with the hand of Induſtry, to put in practiſe the inventions and workes of skilfull Artiſts; this Nation being not ſo well ſtor'd as many forrain Countryes have been and are with bookes of inſtructions for this Divine Science of Muſick; what have beene printed in this Nation are only two worthy of peruſall, viz. Mr. Morleyes introduction, Printed An. Dom. 1600. M. Butlers Principles of Muſick printed An. Dom. 1663. both of which are very rare & ſcarce to be attaind, by reaſon the impreſſions of them are long ſince ſold off; Therefore Courteous Reader having lately been deſired by ſome Maſters to print the Scale of Muſick, or Gam ut, in a halfe ſheet of Paper, to put in a Schollers Booke, to ſave the paine of writing; which I intended only to have done; but upon ſecond thoughts I have altered my mind, and made the addition of ſome neceſſary plain Rules for the better underſtanding thereof, and the helpe of beginners both for Song and Vi-

oil. I confesse, men better able then my selfe might have spared my pains, but their slownesse, and modesty (being as I conceive unwilling to appear in Print about so small a matter) hath put me upon the Worke, which I count very usefull, though with the danger of not being so well Done, as they might have performed it. The Rules of all Arts ought to be delivered in plain and briefe language, and not with flowers of Eloquence; and so this Worke is more suitable to my abilities.

The Work as it is I must confesse is not all my owne, some part of it was collected out of other mens writings, which I hope will the more commend it: and if the brevity, plainnesse, and usefullnesse thereof may beget acceptance with thee, it will encourage mee to doe thee more service in other things of this nature.

Thine to the utmost

of his endeavours,

John Pl[illegible]

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RULES FOR SONG.

CHAP. I.

Of the Scale of MUSICK, called the Gam-Ut.

THe GAM-UT is the Ground and Foundation of *Musick*, both Vocall and Instrumentall; and as *Ornithoparchus* reporteth, it was composed by *Guido Aretius* about the year 960. who also in six syllables, which he found in the first Saphicke of the Hymn of S. *Johannis Baptista*, saith.

UTqueant laxis REsonare fibris
MIra gestorum FAmuli tuorum
SOLve poluti LAbii reatum.

It is supposed hee drew the six names of the Notes, *viz.* UT, RE, MI, FA, SOL, LA, which were so generally taught and praised in the same order, ascending and descending

ſcending: but in theſe latter times, fowre of them are onely in uſe, which are SOL, LA, MI, FA; ſo that UT and RE, are changed into SOL LA, and theſe fowre being found to bee ſufficient for the expreſſing of the ſeverall ſounds, and leſſe burthenſome to the memory.

Beſides theſe names of the *Notes*, there is uſed in the GAM-UT ſeven Letters of the Alphabet, which are ſet at the beginning of each Rule and Space, as G. A B.C. D. E. F. and of theſe there are three *Septenaries* aſcending one above the other, G. being put firſt, which is according to the third Letter in the Greek Alphabet called *Gamma*, and is made thus Γ, in token that the firſt derivation thereof was from the ancient Greeks.

Theſe ſeven Letters of the Alphabet are called the ſeven *Cliffes*, or more properly *Clauers*, the other names or ſyllables adjoyned to them, the Notes; And by theſe three Septenaries are diſtinguiſhed the ſeverall tones or ſounds, which the Scale is divided into: Firſt the *Baſſe*, which is the loweſt part; the ſecond the *Meane*, or middle

dle part; the third, the *Treble*, or higheſt part, ſo that according to theſe three *Septenaries*, *Gam-ut* is the loweſt Note, and *Ela* the higheſt. And this the uſuall *Gam-uts* in Mr. *Morley* and others, do not exceed; but it is well knowne that there are many Notes in uſe, both above and below exceed that compaſs, both in Vocall and Inſtrumentall Muſick, and therefore ought not to bee omitted; for the Compaſs of Muſick ought not to be confin'd: for though there be but three *Septenaries* in the *Gam ut* of the Alphabet, which expreſſe the ſeverall ſounds, yet if occaſion requires, you may aſcend one more higher, for it is but the ſame again, onely eight Notes higher; or if occaſion require, you may deſcend lower then *Gam-ut* another *Septenarie*, they will be the ſame to thoſe above, onely eight Notes lower, and it is uſuall to diſtinguiſh them thus:

Thoſe above *Ela* are called Notes in *Alt*, as *F fa ut*, and *G ſol re ut*, &c. in *Alt*: And thoſe below *Gam-ut* are called *double Notes*, as *Double F fa ut*, *E la mi*, &c. as being *Eights* or *Diapaſons* to thoſe above *Gam-ut*, I have

therefore in the *Gam-ut* of this Booke expreſſed them in their right places: The *Gam-ut* is drawne upon foureteene *Rules*, and their *Spaces*, which comprehend all Notes or ſounds uſuall in *Muſicke* either *Vocall* or *Inſtrumentall*, though when any of theſe parts which it is divided into, come to be prickt out by it ſelfe, five lines is onely uſuall, as being ſufficient to containe the compaſſe of *Notes* thereto belonging, if there be a Note that extends higher, it is uſuall to adde a line in that place with a pen. But for Leſſons for the *Organ*, *Virginalls*, or *Harp* two ſtaves of ſix lines together are required, one for the left hand or lower Keyes, the other for the right or upper Keyes.

Therefore he that means to underſtand what hee ſings or playes, muſt ſtudy to be perfect in the knowledge of the *Gam-ut*, and to have it perfectly in his memory without booke, both forwards and backe, and to diſtinguiſh *Cliffs* and *Notes*, in *Rule* and in *Space*; for by knowing the *Notes* places, their names are eaſily known.

This Scale or *Gam-ut* hath three Columns which ſhew the names of the Notes aſcending

ding and deſcending in their ſeverall Keyes: the firſt Columne is called *B Duralis* or *B* ſharp, as having no flat in *B mi*, & then your notes are called as they are there ſet down: the ſecond is *B* proper, or *B Naturalis* which hath a *B* flat in *B mi* onely: the third is called *B fa* or *B Mollaris*, having two *B* flats, the one in *B mi* the other in *E la mi*, & in theſe three obſerve this for a Generall Rule, that what name the Note of any Key hath, the ſame name properly hath his eight above or below him, be it either in Treble, Meane, or Baſſe.

There is an old Meeter, though not very common, yet it containes in it many pithy Rules of the Theorick part of Muſick, which are worthy to be obſerved of thoſe who are yong beginners, and as it falls in our ſeverall Chapters I ſhall inſert it; it begins thus:

To attaine the skill of Muſicks Art,
Learne Gam-ut *up and downe by heart,*
Thereby to learn your Rules and Spaces,
Notes names are known knowing their places.

The Gamvt or Scale of Musick

with the Names of the Cleaues and Notes in there Seuerall Keyes

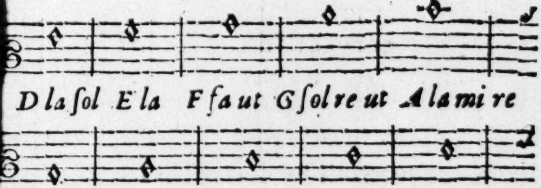
aa	la mj re	la	la	mj
gg	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la	la	mj	♭ fa
D	la sol	Sol	la	la
C	Sol fa	fa	Sol	Sol.
B	fa ♯ mj	mj	♭ fa	♭ fa
A	la mj re	la	la	mj
G	Sol re vt	Sol (Cleaue)	Sol	la
ff	fa vt	fa	fa	Sol
E	la mj	la	mj	♭ fa
D	la sol re	Sol	la	la
C	Sol fa vt	fa (Cleaue)	Sol	Sol
B	fa ♯ mj	mj	♭ fa	♭ fa
A	la mj re	la	la	mj
G	Sol re vt	Sol	Sol	la
F	fa vt	fa (Cleaue)	fa	Sol
E	la mj	la	mj	♭ fa
D	Sol re	Sol	la	la
C	fa vt	fa	Sol	Sol
B	mj	mj	♭ fa	♭ fa
A	re	la	la	mj
G	Γamvt	Sol	Sol	la
FF	fa vt	fa	fa	Sol
EE	la mj	la	mj	fa
DD	Sol re	Sol	la	la
CC	fa vt	fa	Sol	Sol
		B Duralis	B Naturalis	B Mollaris
		1	2	3

The Treble or highest Keyes

The Meane or middle Key's

The Base or lowest Keyes

A Second Table of the *Scale* or *Gam-ut*, in which every Key or Note is put in his proper place, according to the two ſigned Cleaves of the Baſſe and Treble, aſcending from the loweſt Note of the Baſſe, to the higheſt in the Treble.



CHAP. II.

Of the Cliffs or Cleaves.

IN the *Gam-ut* (as I ſaid before) is contained three *Septenaries* of Letters, which are G. A. B. C. D. E. F. theſe ſeven Letters are ſet at the beginning of each *Rule* and *Space*, and are called the ſeven *Cleaves*; of theſe ſeven, four is onely uſuall: the firſt is the *F fa ut Cleave*, which is onely proper to the Baſſe, or loweſt part, and is thus ſigned or marked 𝄢 The ſecond is the *C ſol fa ut* which is proper to the middle, or inner parts, as Tenor, Counter-Tenor, or Meane and he is thus ſigned or markt. 𝄡 The third is the *G ſol re ut* Cleave, which is only proper to the Treble, or higheſt, and is ſigned or marked thus 𝄞

Theſe three Cleaves are called the three ſigned Cleaves, becauſe they are alwayes ſet at the beginning of every line of a Song, or Leſſon; for *Cleave* is derived from *Clavis*, which ſignifies a *Key*, for by this Key the places

places of all the Notes in the Song are known.

The fourth is the *B Cleaves*, which is proper to all parts, as being of two natures or properties, that is to ſay, *Flat* and *Sharp*, and doth onely ſerve for that purpoſe for the flatting and ſharping of Notes, and therefore hee is called *B fa*, *B mi*: the *B fa* ſignifies *Flat*; the *B mi Sharp*. The *B fa* or *B flat*, is known by this marke ♭ and the *B mi*, which is *ſharp* by this ♯.

But theſe two Rules obſerve of them both: Firſt the *B fa* or *B flat* doth alter both the name and property of the Notes before which he is placed, and they are called *Fa*, making them halfe a tone or ſound, lower then they were before.

Secondly, the *B mi* or *B ſharp* alters the property of the Notes before which he is placed, but not their names; for hee is uſually placed either before *fa* or *ſol*, and they retaine their names ſtill, but their ſound is rayſed halfe a tone or ſound higher.

CHAP.

CHAP III.

A briefe Rule for the prooving the Notes in any Song or Leſſon.

FIrſt obſerve with what *Cleave* your Song or Leſſon is ſigned with at the beginning, if it be the *G ſol re ut*, then if the Note be above, you muſt begin at *G ſol re ut*, and aſſigne to every ſpace and Rule a *Key* according to your *Gam-ut*, aſcending till you come to the Rule or Space where the Note is ſet: If a Note below your *Cleave*, then you muſt prove downwards to him, ſaying your *Gam-ut* backward, aſſigning to each Rule and Space a *Key*, till you come to his place. So that by this knowing what *Key* of your *Gam-ut* your Note is ſet in, you will eaſily know his name, the next Chapter directing you an infallible Rule for it.

CHAP.

CHAP. IV.

Contayning a plaine and eaſie Rule for the naming your Notes in any Cleave.

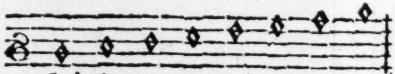
HAving obſerved the fore-going Rule of prooving your Notes to know their places, you may eaſily know the names alſo, if you follow this Rule: Firſt, obſerve that *Mi* is the principall or maſter Note, which leads you to know all the other; for having found out him, the other followes upon courſe, and this *Mi* hath his being in fowr ſeverall places, but he is but in one of them at a time; his proper place is in *B mi*: but if a *B fa*, which as a *B flat* (as is mentioned in cha. 2.) be put in his place, then he is removed into *E la mi*, which is his ſecond; but if a *B flat* bee placed there alſo, then he is in his third place, which is *A la mi re*; if a *B flat* come there alſo, then he is removed into his fourth place, which is *D la ſol re*, ſo that in which of theſe he is, the next Notes above him aſcending, are

Fa

Fa ſol la, Fa ſol la twice, and then you meet with your *Mi* againe, for hee is found but once in eight Notes: In like manner, the Notes next below him deſcending, are *La ſol ſa, La ſol ſa*, and then you have your *Mi* againe: I ſhall heer inſert the old Meeter, with ſeverall examples of the Notes, for the more eaſie underſtanding thereof in the ſeverall places.

No man can ſing true at firſt ſight,
Unleſſe he names his Notes aright;
Which ſoon is learnt if that your Mi
You know where ere it be.

1. *If that no flat be ſet in* B,
Then in that place ſtandeth your Mi.

Example: 

Sol la Mi fa Sol la fa Sol.

2. *But if your* B *alone be flat,*
Then E *is* Mi *be ſure of that.*

Examp.

Example

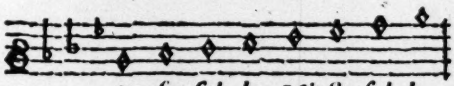
Sol la fa Sol la Mi fa Sol.

3. *If both be Flat, your* B *and* E,
Then A *is* Mi *heer you may ſee.*

Example:

La Mi fa ſol la fa ſol la.

4. *If all be Flat,* E, A, *and* B,
Then Mi *alone doth ſtand in* D.

Exam. 

La fa ſol la Mi fa ſol la.

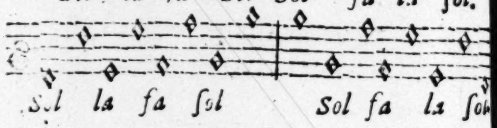
The firſt three Notes above your Mi,
Are fa ſol la *heer you may ſee,*
The next three under Mi *that fall,*
Them la ſol fa *you ought to call.*

Ex.

Sol la mi fa ſol la fa ſol fa la ſol fa mi la ſol fa

If

If you sing true without all blame,
You call all Eights by the same name.

Ex 

CHAP. V.

Of Tones, or Tunes of Notes.

OBserve that the two B. Cleaves before mentioned are used in Song for the Flatting and Sharping Notes. The B flat changeth *mi* into *fa*, making him a Semitone or halfe a Note lower: and the B sharp raiseth the Note before which he is set halfe a Tone or sound higher, but alters not their names, so that from *Mi* to *Fa*, and likewise from *la* to *fa* is but halfe a Tone, or an imperfect second which is called a Semitone, betweene any two other Notes is a whole Tone, or sound, as from *fa* to *sol*, from

from *ſol* to *la*, and from *la* to *Mi*, are whole Tones, which is a perfect ſound. And this may be eaſily diſtinguiſhed if you trie it on the frets of a *Viol*, you ſhall perceive plainly that there goes two frets to the ſtopping of a whole Note, and but one fret to a half Note; ſo that it is obſerved that *Mi* and *fa* doe ſerve for the flatting or ſharping the other ordinary Notes in the Scale, and they being rightly underſtood, the other Notes are eaſily applyed to them; for if *G ſol re ut* have a ſharp ſet before him, it is *A la mi re* flat, and *B mi* flat is *A re* ſharp, and *C. fa ut* ſharp is *D ſol. re* flat, &c. as being of one and the ſame ſound. And it is obſerved that a *Diapaſon* or perfect eight containes five whole tones and two halfe tones, that is in all the ſeven naturall ſounds, or Notes beſides the ground, what flats or ſharps ſo ere there be.

For a Diſcourſe of Cords, and Diſcords, I ſhall onely name them.

Concords.

Perfect Cordes are theſe, a fith, eighth, with their Compounds or Octaves.

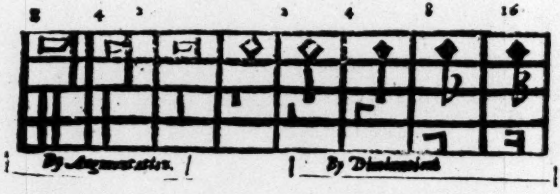
Imper-

Imperfect Cords are these, a third, a sixth, with their Compounds, all other distances reckoned from the Basse are Discords.

CHAP. VI.

The Notes, their names, proportions, and their Rest or pauses; with directions for keeping Time.

The Notes. Their Rests or Pauses.



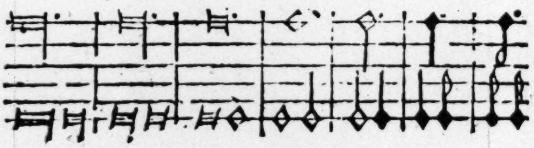
IT is to be observed, that Notes have two names, one for Tune, as *Sol la mi fa*; the other for Time, or prolongation of sounds, as 1. the *Large*, 2. the *Long*, 3. the *Briefe*

Briefe, 4. the *Semibriefe*, 5. the *Minim*, 6. the *Crotchet*, 7. the *Quaver*, 8. the *Semiquaver*: and theſe eight Notes are thus diſtinguiſhed; the *Large* being the firſt and longeſt ſound, the reſt as they follow one another are half the proportion of the Note before him. The *Semibrief* being the maſter Note; for in Songs or Leſſons all Times are kept to his value, which is the hand up and down. If it be a *Long* (which is a Note of Augmentation) it is fowr *Semibriefs*, which is the hand fowre times up and downe: If Notes of Diminutions, as *Minims* and *Crotchets*, Then ſuch a proportion of them as amount to the value of one *Semibriefe* is a Time, which is the hand up at one *Minim*, and downe at the other.

Theſe Notes have oftentimes a diminution or addition of a pricke which followes them, which is for the continuing or prolonging of the ſound of that Note it follows, and the prick is halfe as much as the Note which it followes: for example, if a prick bee ſet after a Semibriefe, that prick addes a Minim more to him, and the Semibriefe which was before buta Minims

is now made to contain three Minims; the like is to the other Notes.

Example:



The usuall Moods may not heer be mist,
In them much cunning doth consist.

CHAP. VII.

Of the Moods or proportions of the Time, or measure of Notes.

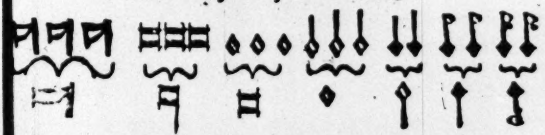
THere are foure Moods, that is to say, the *Perfect of the More*, The *Perfect of the lesse*, The *Imperfect of the More*, The *Imperfect of the Lesse*: all these four have been of much use in former times, but what late

late Maſters of Muſick have compoſed either for Voice or Inſtrument, make uſe onely of the two latter; that is to ſay, the *Imperfect of the More*, the *Imperfect of the Leſſe*, one being called the Triple Time, the other the duple, or Common Time: however I will give you the definition of all foure in their order, and bee more large upon the two latter, becauſe of moſt uſe to all yong Practitioners.

The *Perfect of the More* is when all go by three, as three Longs to a Large, three Briefs to a Long, three Sembriefs to a Brief, three Minims to a Sembriefe, and his ſigne or marke is thus ⊙3.

Example.

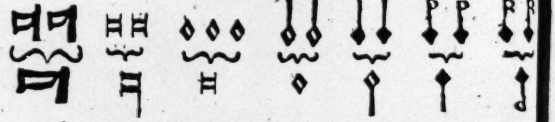
The Perfect of the More.



The *Perfect of the Leſſe*, is when all go by two, except the Sembriefes, as two Longs to a Large, to Briefs to a Long, three Sembriefs to a Briefe, two Minims to a Sembriefe,

briefe, &c. and his signe or marke is made thus (|)3. Example.

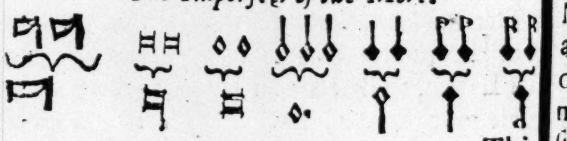
The Perfect of the Lisse.



The Imperfect of the More, is when all goes by two, except the Minims, which goes by three; as two Longs to a Large, two Briefs to a Long, two Sembriefs to a Brief, three Minims to a Sembriefe, with a pricke of Augmentation (else it would not bear the proportion of three Minims, which is called a Time) and two Crochets to a Minim, &c. His Mood is thus signed ☾, and this is called the Triple Time.

Example.

The Imperfect of the More.



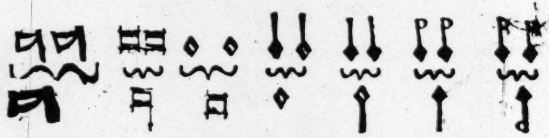
This

This Mood is much uſed in *Ayery Songs* and *Galliards*, and is uſually called *Galliard* or *Triple time*, and this *Triple time* is in ſome Leſſons, as *Corantoes*, *Sarabands*, and *Jiggs*, brought into a Meaſure, as ſwift againe, for as before three Minims or Sembriefs, with a prick made a Time, in this three Crochets makes a Time, or one Minim with a prick, and this meaſure is knowne by this ſigne or mark 3j, which is uſually called *Three to one*.

Example.

The fourth and laſt Mood, which is the *Imperfect of the leſſe*, is when all goes by two, as two Longs to a Large, two Briefs to a Long, two Sembriefs to a Briefe, two Minims to a Sembriefe, two Crochets to a Minim, &c. and this is called the Duple or Sembriefe Time, and this *Mood* is thus marked ☌, and is uſuall in Songs, Fantaſies, Pavins and Almans, and the like.

The Imperfect of the leſſe.



Havin in this Chapter given you the Definition of the foure Moods now uſed and their proportions of Time, and alſo the ſeverall Notes and their quantities and proportions, for the true keeping of Time in all Songs or Leſſons, I thinke it not amiſſe, by way of diſcourſe, to give you a ſhort account of the five Moods uſed by the ancient Græcians in their ſeverall varieties of their Muſick, out of Mr. *Butlers* learned Treatiſe of Muſick, Intituled, *The Principles of Muſick*.

CHAP-

CHAP. VIII.

The five Græcian Moods their Names.

1. *The* Dorick, 2. *the* Lydian, 3. *the* Æolick, 4. *the* Phrygian, 5. *the* Ionick.

1. THe *Dorick Mood* conſiſts of ſober, ſlow timed Notes (counterpoint) which in compoſition of parts goes Note for Note, be they of two, three, or four parts, as is uſuall in Church Tunes to the uſuall Pſalms, by Mr. *Ravenſcroft* and others in foure parts, and other pious Canticles in meeter; and this *Dorick* had his name from *Doria*, a civill part in *Greece* neare *Athens*.

2. The *Lidian Mood* was uſed to grave, full, ſolemn Muſick, Diſcant or Compoſition being of ſlow time fitted to ſacred Hymnes, as Anthems, or ſpirituall Songs in proſe, ſometimes in verſes alone, and ſometimes in a full *Chorus* of foure or five parts. This *Mood* had its derivation from the famous River in *Lidia* called *Paſtolus*, and the

winding retrograde *Meander*, repreſenting thereby the admirable varieties of Sounds in Muſick in its paſſing by the chiefe Cities of *Philadelphia* and *Sardis*, being the Royall ſeat of the rich King *Crœſus*.

3. The *Æolick Mood* was that which was of a more Ayery and ſoft pleaſing ſounds, as your *Madrigals* or *Fa la's* of five and ſix parts, which were compoſed for Viols and Voyces by many of our Excellent Engliſh Authors, as Mr. *Morley*, *Wilkes*, *Wilbey*, *Ward*, and others, and had his derivation from *Æolia* (a kingdome of *Æolus*) whence hee is faigned to ſend his ruſhing windes, the which do reſemble this Mood, that is ſo commixt with fancy and Ayery ſounds.

4. The *Phrygian Mood* was a more warlike and couragious kinde of Muſick, expreſſing the Muſick of Trumpets and other Inſtruments uſed of old, exciting to Arms and activity, as *Almans*, and the like. This *Mood* had it derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is *Cios* that martiall Town, and the moſt

moſt high hill *Idæ* famous for the *Trojan war*: and many Hiſtorians have written of its rare effects in warlik preparations. (*Suidas in litera T.*) writes of *Timotheus* a skilful Muſitian, that when *Alexander* the Great was much dejected in his minde, and loath to take up Armes, hee with his *Phrygian* Flute expreſſed ſuch excellent Sounds and varieties of Muſick that the Kings paſſions were immediately ſtirred to war, and ran preſently and tooke up Arms. But the ſtory of *Ericus* Muſitian, paſſes al, who had given forth that by his Muſick he could drive men into what affections he liſted; being required by *Bonus* King of *Denmarke* to put his skil in practiſe, he with his *Harp* or *Polycord Lyra* expreſſed ſuch effectual melody & harmony in the variety of changes in ſeveral *Keyes*, and in ſuch excellent *Fugg's* and ſprightly *Ayres*, that his Auditors began firſt to be moved with ſome ſtrange paſſions; but ending his excellent voluntary with ſome choice Fancy upon this *Phrygian Mood*, the Kings paſſions were altered and excited to that height, that hee fell upon his moſt truſty friends which were neare him:

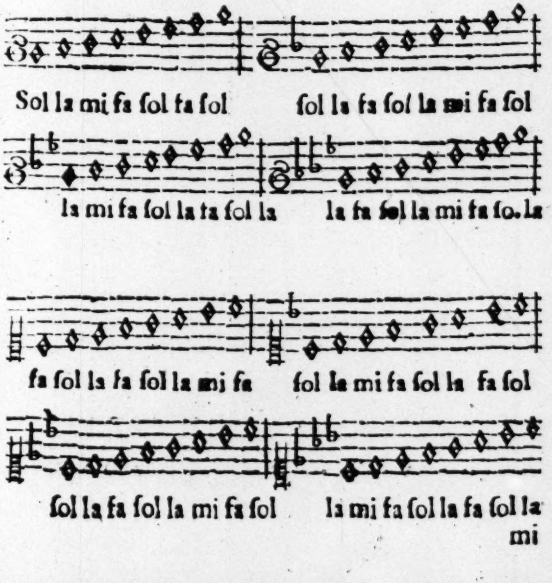
him, and slew some of them with his fist for lack of another weapon, which our Musitian perceiving ended with the sober *Dorick*: the King came to himselfe and much lamented what hee had done. This is recorded at large by *Crantzius lib.* 5. *Daniæ cap.* 3. and by *Saxo Grammaticus lib.* 12. *Hist. Daniæ* and others.

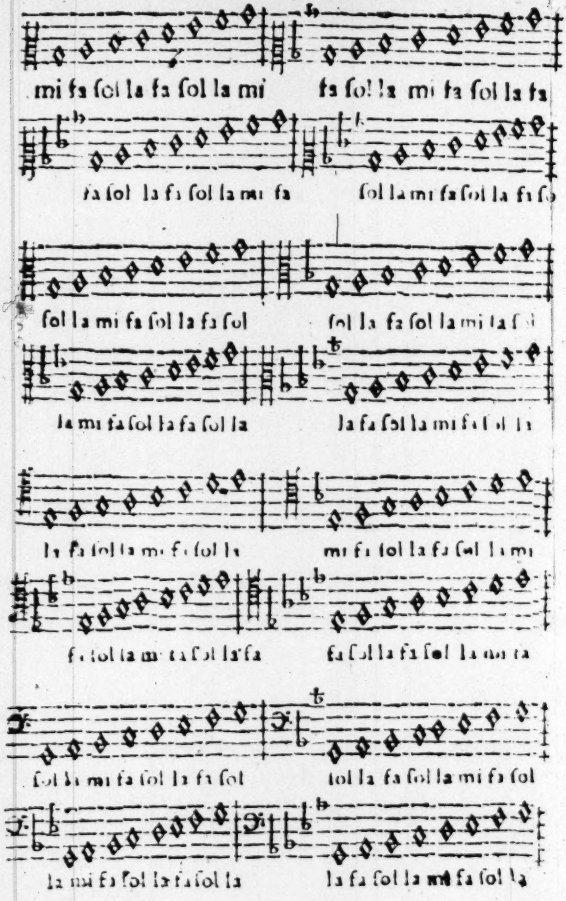
5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant, amorous Songs, Coranto's, Sarabands and Jigs, used for honest mirth and delight in Feasts and other merriments. This Mood had its derivation from the *Ionian* of *Ionia*, which lies betweene *Æolia* and *Caria* a situation full of all pleasure, whose plenty and Idlenes turned their honest mirth into lascivi-ousnesse. By this Mood was the *Pithagoreans Huntsup* or morning Musick, which wakened and roused their dull spirits to study and action. The abuse of this Mood is soone reformed by the sober *Dorick*, for what this excites above moderation, the other drawes into a true *Decorum*.

CHAP.

CHAP. IX.

Being a Table of the Names of the Notes in all uſuall Cleaves.
To which is added the ſeverall Adjuncts uſed in Muſick.




mi fa sol la fa sol la mi
fa sol la mi fa sol la fa
fa sol la fa sol la mi fa
sol la mi fa sol la fa
sol la mi fa sol la fa sol
sol la fa sol la mi fa
la mi fa sol la fa sol la
la fa sol la mi fa sol la
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sol la fa sol la mi fa sol
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la fa sol la mi fa sol la

Adjuncts, or Characters uſed in Muſick.

A Direct 𝄇

Which is placed at the end of the line to direct where the firſt Note of the next line ſtandeth.

A Double Barr :‖:

Which divides the ſtrains of a Song or Leſſon.

A Repeat :S:

To repeat over ſuch a part of a Song or Leſſon againe.

A Hold 𝄐

Or a *Cloſe*, put at the end of a Song or Leſſon.

CHAP X.

Of Tuning the Voyce.

THus having briefly given you plaine and familier Rules for the underſtanding the nature and uſe of the *Gam-ut*, and alſo the names of your Notes their qualities

ties, quantities and proportions, or the ſhort Epitomie of the whole grounds of Muſick which ought to bee learnt and obſerved by all practitioners in Muſick; I ſhall now before I ſet downe your firſt plaine Songs, inſert a word or two concerning the Tuning of the Voyce, in regard none can attaine the right guiding or ordring their Voyce in the rayſing and falling of ſeverall Sounds which are in Muſick (at firſt) without the helpe of another Voyce or Inſtrument. They are both of them extraordinary helps, but ſome Voyces are beſt guided by the ſound of an Inſtrument, and better if the learner have skill thereon to expreſs the ſeverall ſounds, ſo that his Voyce may goe along with his Inſtrument, in the aſcending and deſcending of Notes or Sounds. And (if not,) if an Inſtrument be ſounded by an other who is an Artiſt, ſo the learner hath a good Eare to guide his Voyce in unity to the Sound of the Inſtrument, it will with a little practiſe (by ſometimes ſinging with, and ſometimes without) guide his Voyce into a perfect Harmony to ſing all his plaine

plaine Songs with exactneſſe, I meane by Tuning his Notes perfectly, *Aſcending* and *Deſcending*, and alſo in the *Rayſing* or *Falling*, of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. At the firſt guiding his Voyce therein, it will much help if you obſerve this Rule, as for a *Third* aſcending which is from *Sol* to *Mi*, if at your firſt Tuning you ſound or raiſe all three Notes as *Sol*, *La*, *Mi*, then at ſecond leave out the *La*, and ſo you will Tune a Third, which is from to *Sol* to *Mi*, this Rule obſerve for a fourth or fifth &c. as your third playne Song directs.

Therefore in the Tuning of your Voyce ſtrive to have it cleare alſo.

2. In the expreſſing of your Sounds, let it come cleare from your throat, and not through your teeth, being ſhut together, but let your Sound have a cleare paſſage.

Laſtly, Obſerve that in Tuning your firſt Note of your plain Song, you equall it ſo to your Voyce, that when you come to your higheſt Note, you may reach it.

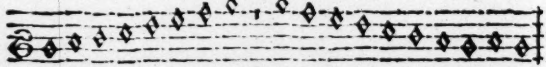
Leaving theſe few and neceſſary obſervations to your memory, I have heere ſet downe thoſe uſuall playn Songs which are

to

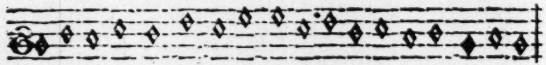
to bee first tuned by the Voyce, and also some short Ayres or Songs necessary for that purpose.

Heer followeth three plain Songs for the first Tuning of the Voyce.

For the Ascending and Descending of eight Notes.

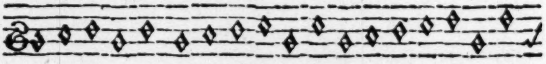


Sol mi fa fol la fa fol fol fa la fol fa mi la fol la fol

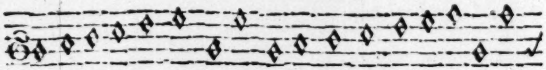


Sol mi la fa mi fol fa la la fa fol mi fa la mi fol la fol

Ascending.



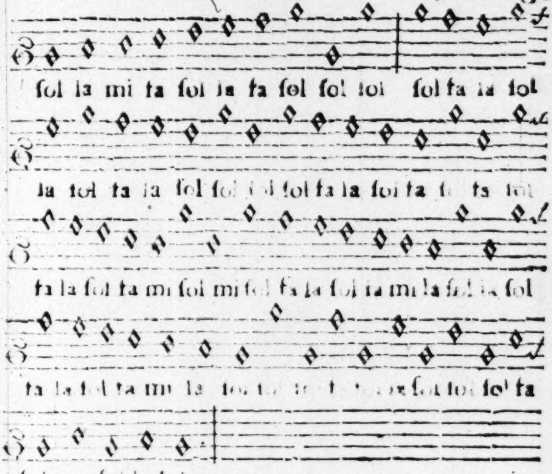
Sol la mi fol mi fol lami fa fol fa fol la mi fa fol folfol



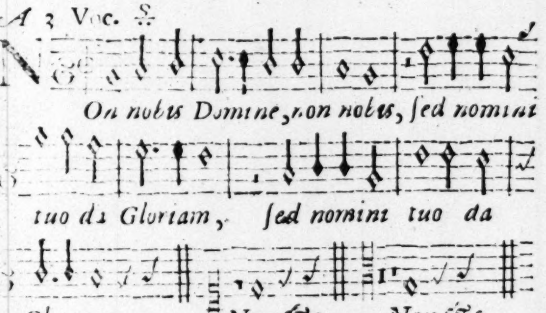
Sol la mi fa fol la fol la fol la mi fa fol la fa fol fa

fol

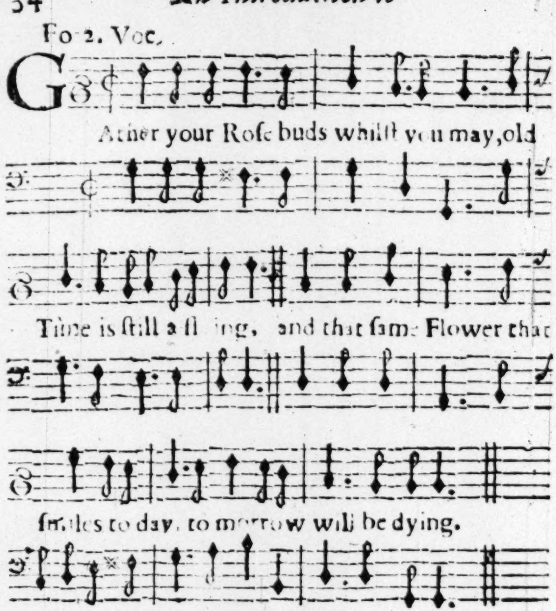
Deſcending.



A 3 Voc.



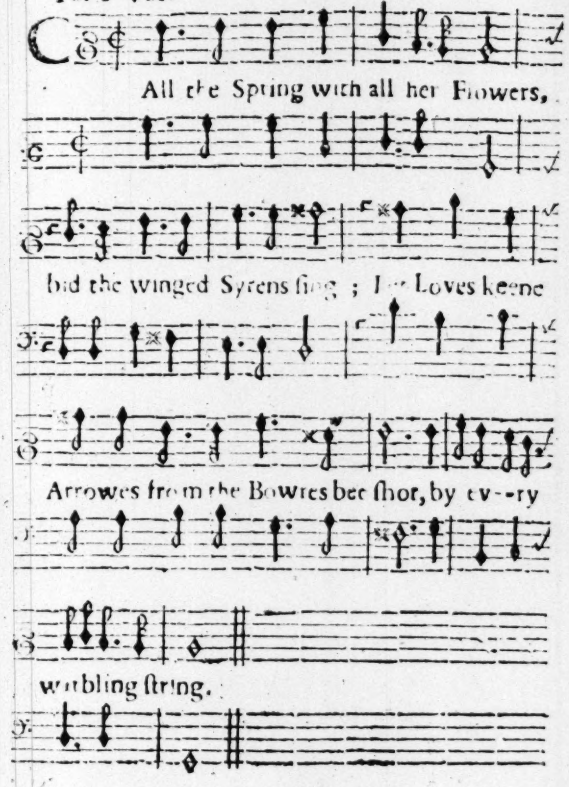
For 2. Voc.



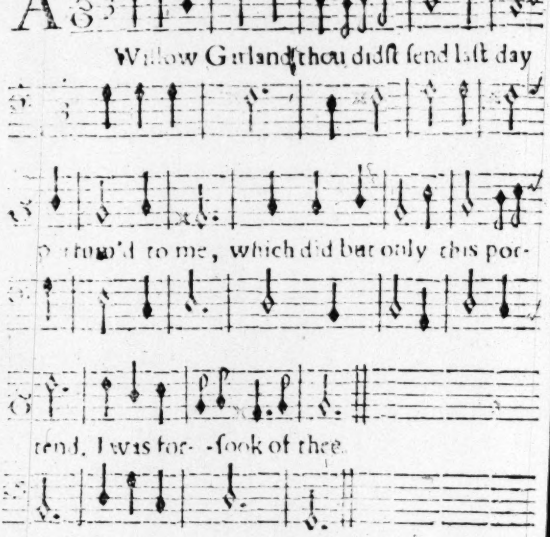
The glorious Lamp of Heaven, the Sun,
The higher he is getting.
The ſooner will his race be run,
And nearer hee's to ſetting.

That Age is beſt that is the firſt,
While youth and blood are warmer,
Expect not the laſt and worſt,
Time ſtill ſucceeds the former.

For 2 Voc.


All the Spring with all her Flowers,
bid the winged Syrens ſing ; Her Loves keene
Arrowes from the Bowres bee ſhot, by ev--ry
warbling ſtring.

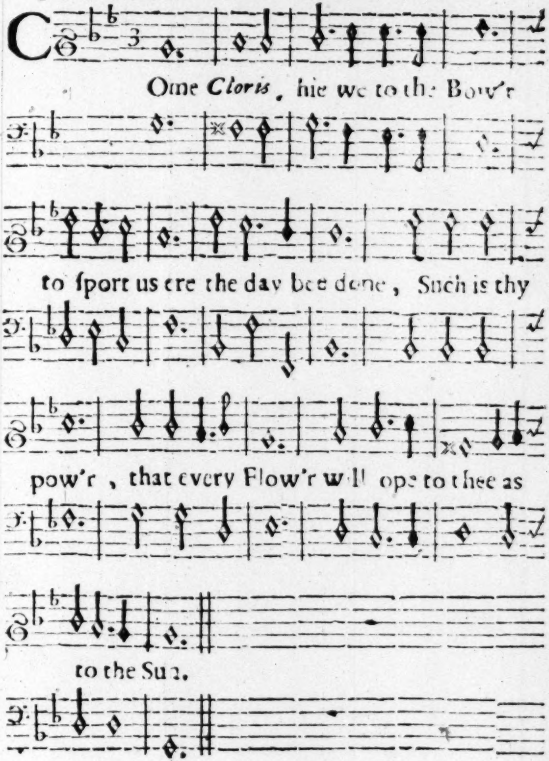
For 2. Voc.



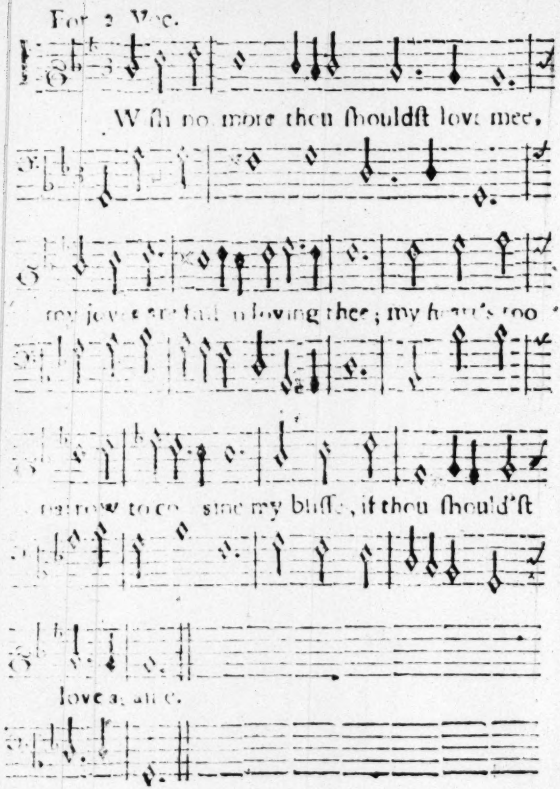
Since thus it is, I'le tell thee what,
To morrow thou ſhalt ſee
Me weare the Willow, after that
To die upon the tree.

As Beaſts unto the Altar go
With Garlands, ſo I
Will with my Willow wreath alſo
Come forth, and ſweetly die.

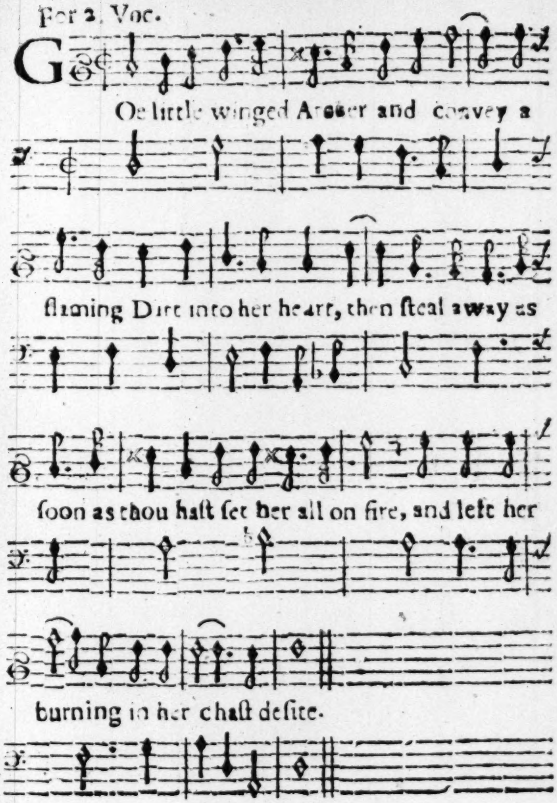
For 2. Voc.

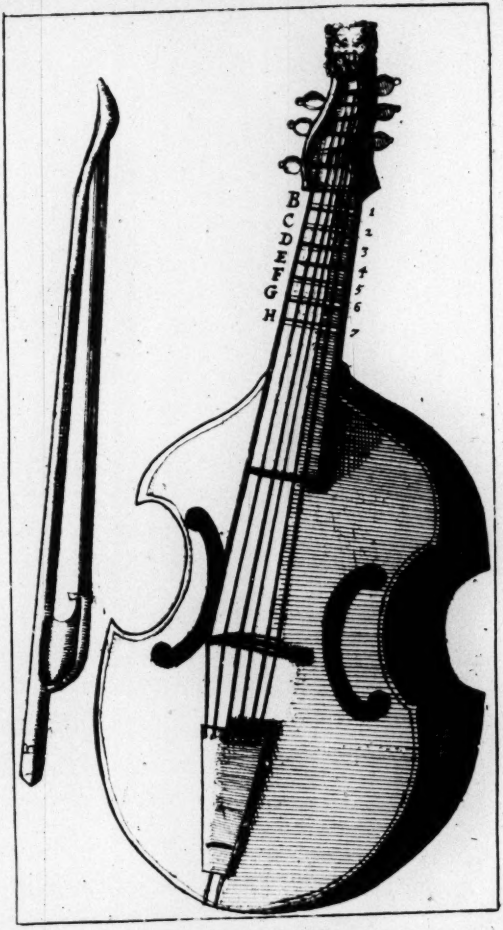

Come *Cloris*, hie we to the Bow'r
to ſport us ere the day bee done, Such is thy
pow'r, that every Flow'r will ope to thee as
to the Sun.

For 2 Voc.


Wish no more thou shouldst love mee,
my joyes are full in loving thee; my heart's too
narrow to con- tine my bliss, if thou should'st
love a- gain.

For 2. Voc.


Go little winged Archer and convey a
flaming Dart into her heart, then ſteal away as
ſoon as thou haſt ſet her all on fire, and left her
burning in her chaſt deſire.


B
C
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7

AN INTRODUCTION OR, plaine and easie *directions* for the *Violl de Gambo*.

THe *Violl De Gambo* is ſo called becauſe his *Muſick* is play'd from the Rules of the *Gam-ut*, and not by Letters or *Tableture* as the *Lyra Violl*, and alſo that it conſiſts of ſeverall parts as *Treble*, *Tenor* and *Baſſe*; The *Treble* expreſſes the higheſt part and playes from the *G Sol Re Ut Cliffe*. The middle or *Tenor* part playes by the *C Sol Fa Ut Cliffe*, and the *Baſſe* or loweſt part (which is the ground to the other) playes by the *F Fa Ut Cliffe*, and theſe three *Violls* agree in one manner of *Tuning*. And therefore I ſhall firſt give you

you directions for Tuning the Baſſe Violl, which is uſually ſtrung with ſix ſtrings, (as you may obſerve on the Figure expreſſed in the foregoing page) which ſix ſtrings are knowne by ſix ſeverall names. The *firſt*, which is the ſmaleſt, is called the *Treble*, the *ſecond*, the *ſmall Mean*: the *third*, the *great Mean*: the *fourth* the *Counterte-nour*, the *fifth*, the *Tenor* or *Gam-ut* ſtring: the *ſixth*, the *Baſſe*; or if you will name them after they are Tuned according to your *Gam-ut*, the *Treble* is *D La Sol Re* the *ſmall Mean A La Mi Re* the *great Mean E La Mi* the *Counter Tenor C Fa Ut* the Tenor or fifth ſtring is *Gam-ut*, the ſixth or Baſſe is double *D Sol Re*; and belonging to theſe ſix ſtrings you may obſerve there is ſeven Frets, or ſtops, which are for ſtop-ping or giving variety of ſounds according to the ſeverall Notes of the *Gam-ut* in your ſight, both Flat and Sharp. I have there-fore in the following Page drawne an ex-act Table of the ſeverall Notes of the *Gam-ut*, in their places, as they are ſtopt on the ſeverall *Frets* of your *Violl*; and on every ſtring diſtinctly, beginning with your *ſixth*

ſtring

ſtring, which expreſſes the loweſt Note, and ſo aſcending the ſeverall *Notes* of the *Scale* or *Gam-ut*, both *Flats* and *Sharp*, till you come to the higheſt Note of your *Treble*. But it will bee neceſſary before you make uſe of this Table to have your *Violl Tuned* according to the order of it: and therefore for your more eaſe, I will give you two Rules, one by the Letters of the Alphabet, according to your ſeven *Frets*, the other by *Notes*; but the firſt being the eaſier way for a beginner, whoſe care I conceive is not well acquainted with the ſeverall diſtances of Sounds the ſtrings are Tuned in, ſhall by this Rule, uſe onely one which is the *Uniſon*, which is to make two *ſtrings* (one of them being ſtopt the other not) to agree in one *Sound*; the letters of the *Alphabet* are theſe eight, *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*, ſeven of theſe are aſſigned to the *ſeven Frets* (as you may obſerve in the forgoing Figure of the *Violl*) *A* is not, for *A* is the ſtring open, ſo *B* belongs to the *firſt fret*, *C* to the *ſecond*, *D* to the *third*, *E* to the *fourth*, *F* the *fifth*, *G* the *ſixth*, *H* the *ſeaventh*.

Therefore

Therefore to begin to Tune raiſe your *Treble* or ſmalleſt ſtring as high as conveniently it will beare without breaking. Then ſtop your ſecond or *ſmall Meane* on your fifth Fret, which is *F*, and tune him till it agree with your *Treble* open, that don, ſtop your *Third* ſtring on the ſame Fret which is *F*, and make it agree with the *Second* open; Then ſtop your *Fourth* on the fourth Fret which is *E*, and make it agree with your *Third* open, then ſtop your *fifth* in *F*, and make him agree to your *fourth* open: then ſtop your *ſixth* or loweſt ſtring in *F*, and make him agree to your *fifth* open: this being exactly done, you will find your *Viol* in Tune.

The *Tuning* by *Notes* or by diſtances of *Sounds* is thus: the *Treble* being rayſed as high as it will conveniently beare without breaking, will then bee *D La Sol Re*, your *ſecond* being tuned four Notes lower will bee *A La Mi Re*, the *third* fowre Notes lower then your *ſecond*, will then bee *E La Mi*, the *fourth* three Notes or a flat third lower then your *third* will then bee *C Fa Vt*,

Vt: the *fifth* tuned foure Notes lower, then your *fourth* will then be *Gam-ut*, your *ſixth* foure Notes lower then your *fifth* will then be *double D Sol Re*: having according to theſe directions perfectly Tuned your *Viol*, you may then proceed to the uſe of this *Table* for the knowing the ſeverall places of your *Notes* both *Flat* and *ſharp*.

In the which you may alſo obſerve this *Rule*, that the *Sharp* before a Nore makes it a *Fret* or ſtop lower, and a *Flat* before a Note a *Fret* higher, for two *Frets* goe to one whole perfect *Note* as this Table doth direct, ſome times you may ſee a *Sharp* before *D ſol re*, then he is ſtopt one Fret lower, which is the ſame with *E la mi Flat*, ſo it a *flat* be to *A la mi re*, it is a *Fret* higher which is *G ſol re ut Sharp*: the like of other *Notes*.

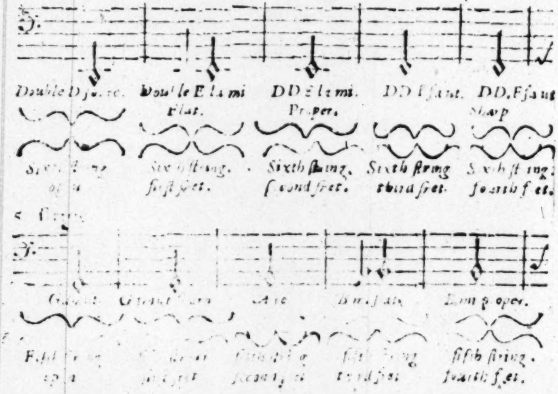
Alſo note that if a *B flat* or *B Sharp* bee ſet upon a *Rule* or *Space* at the beginning or a line with the *Cliffe* that *Flat* or *Sharp*, makes all the Notes which are in thoſe Rules or Spaces to be *Flat* or *Sharp* through the whole Leſſon.

A

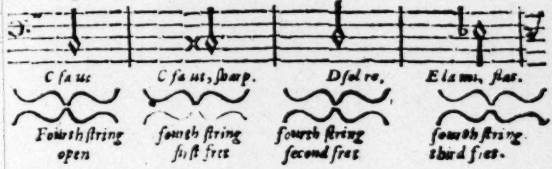
A Table to finde all Notes usuall on the Baſſe Viol, either flat or ſharp,

Beginning at the *ſixth ſtring*, and ſo upwards to the reſt, ſtill aſcending to the higheſt Note on the firſt or *Treble* ſtring, according to the ſeven *Frets*.

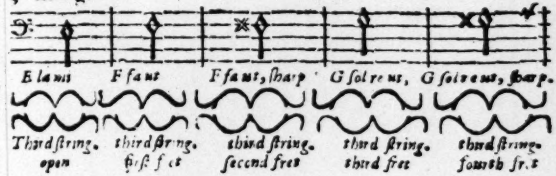
Sixth ſtring.



4 ſtring.

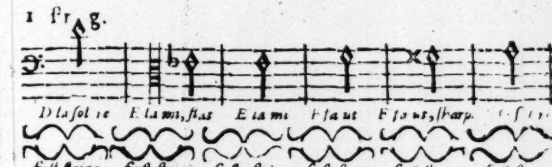


3 ſtring.



2 ſtring

1 ſtring.



These directions for the *Basse Violl* will also serve for the *Treble Violl*, which is strung with six strings in the same manner but *eight Notes higher*, and *G sol re ut* which on the Treble which is an eight above *G sol sol re ut* on the *Basse* is stopped on the same Fret that it is on the *Basse*.

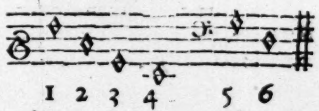
The *Tenor Violl* is an excellent inward part and much used in consort, especially in *Fantasies* and *Ayres* of 3. 4. 5. and 6. parts. For the *Tuning* of it, it is in the same as the *Basse* and *Treble* for the distance of sound betwixt each string, but being a part betwixt both his *Tuning* is fower Notes higher then the *Basse* and five Notes lower then the *Treble*, and his *first* or *Treble* string is Tuned to *G sol re ut* on the *Treble Violl*, his *second* fower Notes lower which is *D la sol re*, the *third* fower Notes lower, then that will bee *A la mi re*, the *fourth* three Notes (or a flat third) which is to be *F fa ut*, the *fifth* fower Notes lower then the *fourth* will then be *C fa ut*, the *sixth* fower Notes lower then the *Fifth* must be *Gam-ut*, which is answerable to *Gam-ut* on the *Basse Violl*, for the more and cleare understanding of

these

theſe Tuning ſeverall *viz.* the *Baſſe*, *Tenor*, and *Treble*, obſerve theſe examples of each of them according to the ſix ſtrings as they are tuned by the ſeverall *Notes* of the *Gamut*

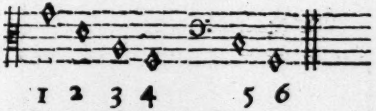
Example :

The Treble Violl tuning



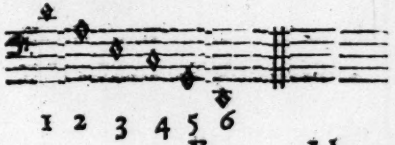
Note that the 5. ſtring on the Treble is the ſame to *G ſol re ut*, on the Baſſe, and the ſixth to *D ſol re ut*, upon the Baſſe.

The Tenor Violl tuning.



Note that the 5. ſtring of the *Tenor* is tuned to *C fa ut* on the Baſſe, and the ſixth to *Gam ut* on the Baſſe.

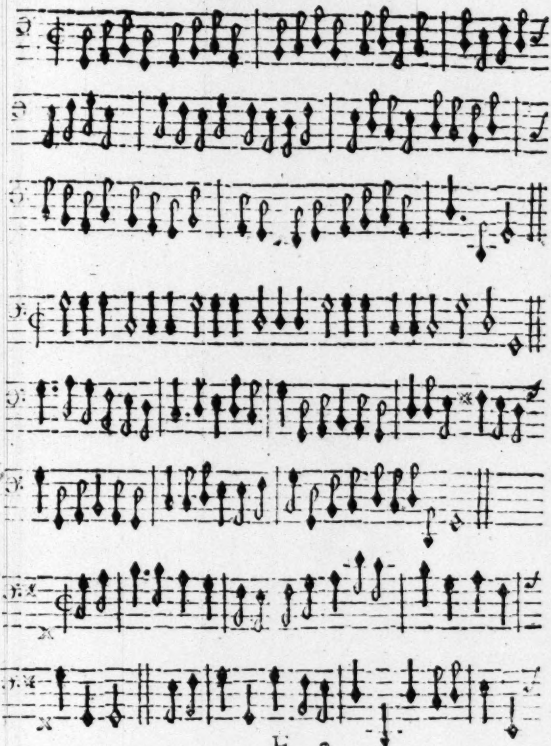
The Baſſe Violl tuning

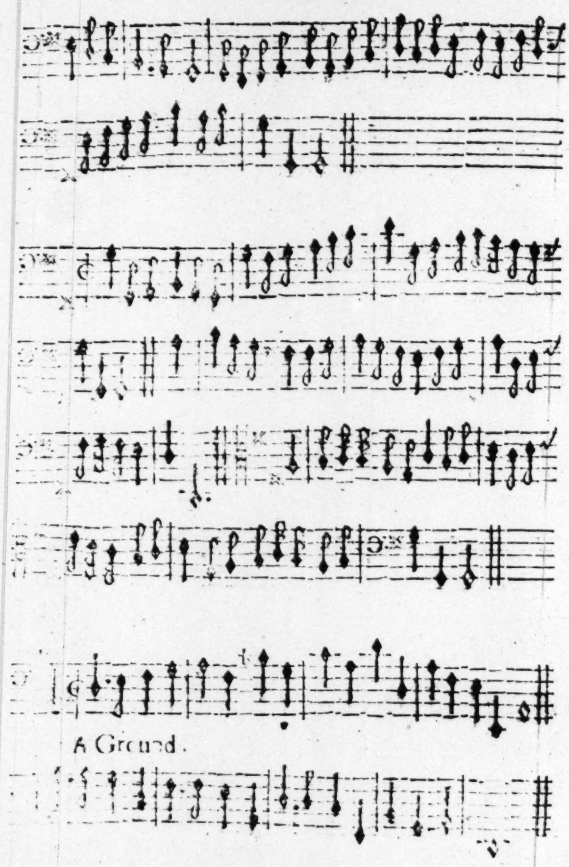


I have heere given you the plaineſt directions for the *Tuning* your *Viol*, and alſo an exact *Table* where you may finde your ſeverall Notes on your Viol; it remaines now that you ſhould know the Names of your Notes according to their proportions of *Time*, the which I ſhall refer you to the former part of this *Introduction* to the ſixth Chapter. And alſo for the better underſtanding the ſeverall places of your Notes of the *Gamut*, that you would peruſe over the tower firſt Chapters of this Booke, for the guiding of the *finger* and *Bow-hand*; that cannot bee ſet downe in words, but muſt be done by the guiding of a *Teacher*, only this being a generall Rule I ſhall not omit it, that if there be an *odd Note* at the beginning of a Leſſon, as uſually there is in *Ayres* and *Corants*, then you ſtrike it with drawing the *Bow backwards*; and if there be no odd *Note*, then your firſt Note is ſtrooke with the *Bow* put forward. Thus having given you theſe directions for your firſt entrance on the *Viol*, I ſhall conclude with a few *eaſie Leſſons* for the ſame, both [illegible]

Short

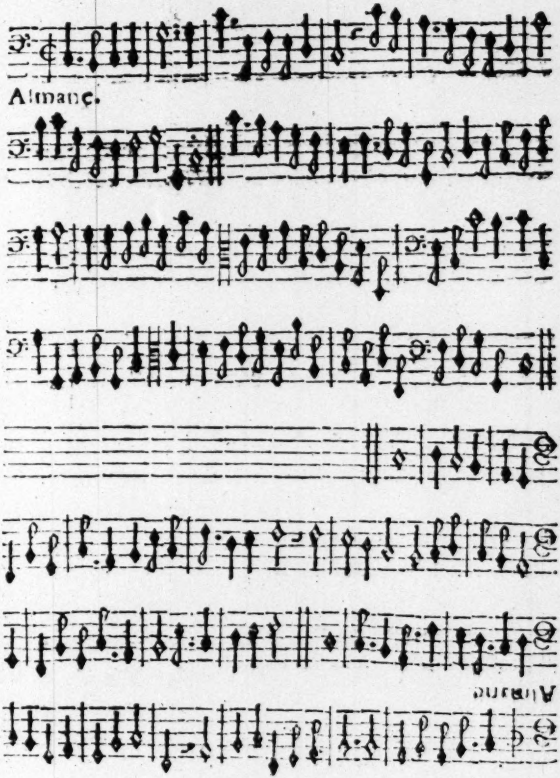
Short Lessons to begin on the Basse Viol.




A Ground.

a. 2. Parts. Baſſus. *Alph. Feraboſco.*

Almane.



Of the Violin.

THe *Violin* is now an Instrument much in request, & suits best to the *Musick* of this Age, whose phancie is delighted with nothing but *Ayres*, *Corants* and *Jiggs*: which may well bee so called as savoring little of substance or the substantiall *Body of Musick* which those profound judgements of former ages Gloried in, whose works as lasting monuments of their Fame, are at this day Extant; Nor is this present Age wholly destitute, but affords many for skil & soundness of judgment to set forth Musick in her glory & excellency, and on this Instrument to surpasse all which were in former ages: This Instrument by the helpe of an able Master and a good eare in the Scholler, may in a short time bee attained, but in regard it admits no *Frets* as the *Viol* hath the Rules for it cannot bee set downe in words, only I shall give you the manner of the *Tuning* of it according to the Rules of the *Gamut*, by which it is used in *Consort*, There being fower strings; the *first* is called the

the *Treble*, the ſecond the *ſmall Meane*, the third the *great Meane*, the fourth the *Baſſe*, which fower ſtrings are tuned by *fifts*, the *Treble* is *Ela*, the *ſmall Mean A la mi re*, the *great Mean D la ſol re*, and the *Baſſe G ſol re ut*, which is five Notes lower one then the other ſo that the *Baſſe* or fourth ſtring of your Treble Violin which is *G ſol re ut*, or an *eight* or *Diapaſon* to *Gam ut* on the *Baſſe Viol*.

The *Baſſe Violin* is tuned eight Notes lower then the *Treble Violin* is, and is tuned *Fifts*, in the ſame manner, his *firſt ſtring* is *A la mi re*, the *ſecond ſtring* is *D la ſol re*, the *third is Gam ut*, the *fourth* is *Double C fa ut*.

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London, Printed for *John Playford*, & are ſold at his ſhop in the Inner Temple, 1655.

To the Right Worſhipfull, and great Patron of Muſick, Sir *Robert Bolles*, Baronet.

SIR,

BEing now to re-print this Book of Dr. Campion's, *I cannot think upon any Perſon to whom I may ſo aptly dedicate this Publication, as to your honored ſelfe, both in reſpect of your great affection to Muſick, and alſo becauſe I obtained thoſe Notes with which this Edition is adorned from one whom I know doth dedicate whatſoever is his (in the way of Muſick) ſoly to your ſelfe. Be pleaſed therefore to accept in good part the well-meaning of him, who in this, as in all things elſe, deſireth nothing more than to expreſs himſelfe,*

SIR,

Your Worſhips moſt humble,
and moſt affectionate Servant,

John Playford.

A Preface, or brief Discourse of the nature and use of the Scale *or* Gam-ut.

THere is nothing doth trouble, and disgrace our Traditional Musitian more, than the ambiguity of the terms of Musick, if hee cannot rightly distinguish them, for they make him uncapable of any rational discourse in the Art he professeth: as if wee say a lesser third consists of a Tone, and a Semitone; here by a Tone is meant a perfect Sound, or (as they name it) a whole Note: But if we ask in what Tone is this or that Song made, then by Tone we intend the Key which guides and ends the whole Song. Likewise the word *Note* is sometime used properly, as when in respect of the forme of it, wee name it a round or square Note, in regard of the place we say, a Note in Rule, or a Note in Space; so for the Time, wee call a Briefe, or Sembriefe a long Note, a Chrocher, or Quaver a short Note. Sometime the word *Note* is otherwise to be understood, as when it is *signum pro signato*, the signe for the thing signified: so we say a sharp, or flat Note, meaning by the word Note the sound it signifies; also we term a Note high, or low in respect of the sound. The word *Note* simply produced, hath yet another signification, as when we

we say this is a sweet Note, or the Note I like, but not the words, we then mean by this word Note, the whole Tune, putting the part for the whole: But this word *Note* with addition as yet far otherwise to be understood, as when we say a whole Note or a half Note, we mean a perfect or imperfect Second which are not Notes, but the several distances between two Notes, the one being double as much as the other; and although this kind of calling them a whole and a half Note, came in first by abusion, yet custome hath now made that speech passable.

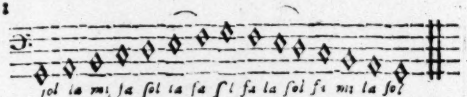
In like manner there can be no greater hindrance to him that desires to become a Musitian, than the want of the true understanding of the Scale, which proceeds from the errour of the common Teacher, who can doe nothing without the old *Gam-ut*, in which there is but one Cliffe, and one Note, and yet in the same Cliffe he will sing *re* and *sol*. It is most true that the first invention of the *Gam ut* was a good invention, but then the distance of Musick was cancelled within the number of twenty Notes, so were the six Notes properly invented to help youth in vowelling, but the liberty of the latter age hath given Musick more space both above and below, altering thereby the former naming of the Notes: the curious observing wherof hath bred much unnecessary difficulty to the learner, for the scale may be more easily and plainly expresst by four Notes than by six, which is done by leaviug out *Ut* and *Re*.

The substance of all Musick and the true know-

ledge of the Scale, conſiſts in the obſervation of the halfe Note, which is expreſſed either by *Mi Fa*, or *La Fa*, and they being known in their right places, the other Notes are eaſily applyed unto them.

To illuſtrate this, I will take the common Key, which we call *Gam ut*, both ſharp in *Bemi*, and flat, as alſo flat in *Elami*, and ſhew how with eaſe they may bee expreſſed by theſe foure Notes, which are *Sol*, *La*, *Mi*, *Fa*.

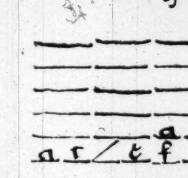
I ſhall need no more then one eight for all, and that I have choſen to bee in the Baſe, becauſe all the upper eights depend upon the loweſt eight, and are the ſame with it in nature; then thus firſt in the ſharp:



Firſt obſerve the places of the halfe Notes, which are marked with a halfe circle, and remember that if the loweſt be *Mi Fa*, the upper halfe Note is *La Fa*; and contrariwiſe, if the loweſt halfe Note be *La Fa*, the upper muſt be *Mi Fa*.

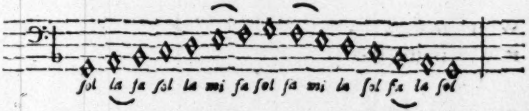
It will give great light to the underſtanding of the Scale, if you trie it on a Lute, or Viol, for there you ſhall plainly perceive that there go two frets to the raiſing of a whole Note, and but one to a halfe Note, as on the Lute in this manner the former eight may be expreſſed.

Heere

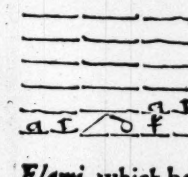


Heere you may diſcern that between *A* and *C*, and *C* and *E*, is interpoſed a fret, which makes it double as much as *E* and *F*. which is markt for the halfe Note, ſo the whole Note you ſee containes in it the ſpace of two halfe Notes, as *A C*. being the whole Note, contains in it theſe two halfe Notes, *A B* and *B C*.

Now for the naming of the Notes, let this bee a generall Rule, above *Fa* ever to ſing *Sol*, and to ſing *Sol* ever under *La*.

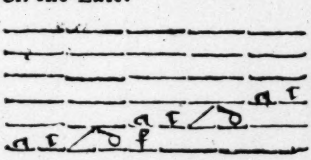


Here in the flat *Gam-ut*, you may finde *La Fa* below, and *Mi Fa* above; which on the Lute take their places thus:



The lower halfe Note is betweene *C* and D, the higher between *E* and *A*: but next let us examine this Key as it is flat in *Elami*, which being proper to be ſet in *Are*, ſo is it to be ſung with eaſe. *La* inſtead of *Re*, being the right limits of this eight.

Mi Fa here holds his place below, and *La Fa* above, but yet removed a Note lower. The same on the Lute.



You shall heer find the upper halfe Note placed a fret lower than it was in the example of the flat *Gamut* which was set down next before, by reason of the flat in *Elami*, which makes that whole Note but halfe so much as it was being sharp.

This is an easie way for him that would either with aid of a Teacher, or by his own industry learn to sing, and if he shall well bear in mind the placing of the halfe Notes, it will help him much in the knowledge of the Cords, which have all their variety from the halfe Note.

A briefe Expoſition of the Gam-ut, *or* Scale *of Muſick, ſhewing a ſhorter and ſurer way for calling Notes in ſinging, then the* Gam-ut *doth demonſtrate.*

THe *Gam-ut*, or *Scale* of Muſick is nothing elſe in effect but theſe ſeven Letters A, b, c, d, e, f, g, ſet to expreſſe and diſtinguiſh the ſeveral ſounds or degrees of riſing and falling with the voice, as it were ſo many ſteps to go up and down by.

I will therefore inſiſt upon theſe ſeven Letters, which in the *Scale* of Muſick are called Cliffes, (*quaſi Claves*) or Keyes, for that they open the meaning and nature of the Longs unto us. And I will addreſs my courſe as to thoſe wholly ignorant, for thoſe who already know their Song need not this manner of teaching.

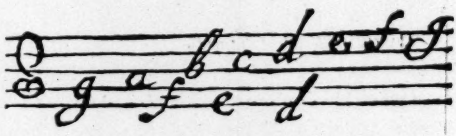
When you look upon any Song or piece of Muſick five Rules, with one of theſe ſeven Letters ſet in the beginning, (which is called the Cliff) though in a Character which perhaps you know not.

Sometimes you ſhall ſee this 𝄢 which is an F. and appropriated to the Baſſe: Sometimes this 𝄞 which is a G. and belongs to the Treble: and ſometimes this 𝄡 which is a C, and fitteth all inward parts.

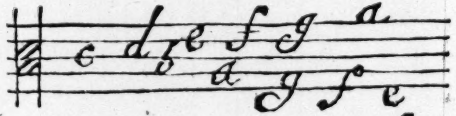
When

When you ſee any one of theſe, you muſt imagine the preſence of all the reſt of the ſeven letters, every rule and every ſpace ſuppoſed to have a letter in it.

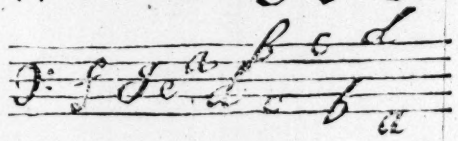
As thus:



Thus:



And thus:



Where is to be noted, that next above g begins a b c d &c. over again, and next beneath A downward or backward, is g f e d &c. over again, as you have ſeen in theſe examples.

Moreover it is to be noted that theſe three Cliffs ſtand always the diſtance of a Rule and two Spaces one from another which diſtance is called a fift; for in all diſtances of Muſick we reckon both the extreams incluſively.

You may diſcerne their diſtance one above another more plainly in this example.

I have ſet in the loweſt line the Greek G or *Gamma*, from whence the old Scale of Muſick tooke its name, and I follow therein the example of *Guido*, who did the ſame to ſhew that he had it from the Greeks.

Having thus declared that the Scale of Muſick is no more but theſe ſeven Letters, ſet to diſtinguiſh the ſeven degrees of the voice (in like manner as they do the ſeven dayes of the Week in the Callender) it now reſteth, that we ſhew how Notes ſtanding in theſe Letters are to be called, which was the minde or intention of the old *Scale* or *Gam-ut*; for when we read in the *Scale* ſuch words as theſe, *G ſol re ut*, *A la mi re*, &c. (which to a yong Beginner ſound like words of Conjuration) the meaning is no more but this, that a Note ſtanding in *G* was ſometimes called *ſol*, ſometimes *re*, and ſometimes *ut*; and ſo you may judge of the reſt.

But wee will exclude *ut* and *re* as uſeleſs in our modern Muſick, and make uſe onely of the other four ſyllables which are *mi*, *fa*, *ſol*, and *la*. If

If it be asked, to what uſe ſerve theſe ſyllables? I anſwer, the voice cannot aptly breath out any ſound without pronouncing ſome ſyllable or other, and theſe were made choice of, as apt for that purpoſe.

But let us now proceed to our buſineſſe, and ſhew how theſe ſyllables are to bee applyed to the afore mentioned ſeven Letters; that is to ſay, how Notes ſtanding in thoſe Letters are to bee called, which (as I ſaid before) was the intention of the old Scale.

To which purpoſe it is neceſſary in the firſt place that you know in what Letter *Mi* is to be ſung; for *Mi* whereſoever it bee, hath alwayes *Fa ſol la* both above it and below it, in ſuch order as you ſee here expreſſed in the Margent By which obſervation if you once know the place of *Mi*, all the reſt are knowne by conſequence. I will therefore give you a Rule for *Mi*, and the work is done.

la
ſol
fa
Mi
la
ſol
fa

A Rule for Mi.

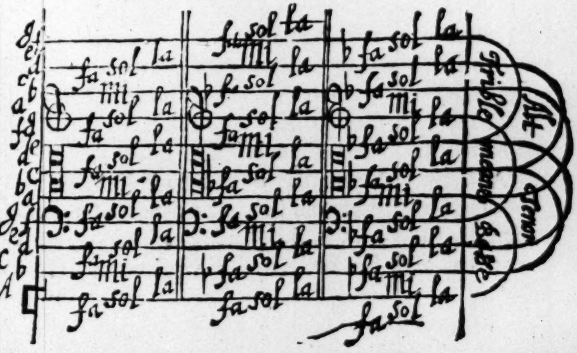
MI is placed either in *B*, or in *E*, or in *A*. The firſt and moſt uſuall place of *Mi* is in *B*. but if *B* have this mark ♭ ſet in it, which is called a b flat and maketh alwayes the Rule or Space in which it ſtandeth *Fa*) if *B* (I ſay have this ♭ ſet in it, then is *Mi* placed in *E*.

But

But if *E* have also a ♭ set in it, then of necessity your *Mi* must be placed in *A*. Sometimes perhaps you shall see a b flat also in *A* at the beginning of a Song, which will put your *Mi* into D, but such Songs are irregular as to the naming of Notes, (being rather intended for *Instruments* then voyces) and therefore not fit to be proposed to yong Beginners to sing.

The place of *Mi* being thus known, the rest of the Notes both above it and beneath it follow in order as aforesaid.

And this Rule alone is sufficient for calling or naming your Notes in any Cliff whatsoever, bee it for the Basse, Treble or any inward part, as you may see demonstrated in this following *Scale*. For there is no part which is set to be sung, but it doth imploy some five of those lines contained in this *Scale*, an example whereof I do give you by those little Arches you see at the side of it.



And this is the ſame in effect with the old Scale, onely we have excluded *ut* and *re*; which heretofore were uſefull when every ſinging part in Muſick was bounded within the compaſs of ſix Notes; but being now of a greater extent, *ut* and *re* are not only uſeleſſ: but troubleſome.

Having ſpoken of the calling of Notes, I will treat a little of the Tuning of them, though indeed this hardly fals in demonſtration, ſave onely to ſuch as have the naturall gift or eare to diſtinguiſh of ſounds, nor to thoſe neither at the firſt, without the example of ſome voyce or aſſiſtance of ſome Inſtrument, which for demonſtration ſake I will here make uſe of.

Know then, that from *fa* to *ſol* (riſing) or from *Sol* to *la*, or from *la* to *mi*, the diſtance of ſound is ſuch a Viol or Lute doth make from the open ſtring to the ſecond Fret, or from the firſt to the third, or any two frets) which we cal the diſtance of a whole Tone or Note. But betwixt *mi* and *fa*, or *la* and *fa*, the diſtance of ſound is no more than that which is from the open ſtring to the firſt fret, or from any fret to the next fret to it, ſo that whenſoever you meet with *fa* (of which there are 2 in every octave) it is to be underſtood that this *fa* is but the diſtance of halfe a Tone from the next Note under it.

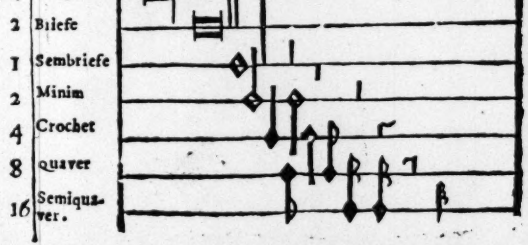
And by this you may perceive a help towards the right tuning of your Notes by means of calling them by theſe names, *Mi fa ſol la*, which were invented as well for order and diſtinction as to furniſh

niſh the voyce with apt ſyllables, wherewith it might expreſs its accents and ſounds, untill ſuch time as experience and practice ſhould inable it to order it ſelfe without theſe helps.

There is one thing to be noted concerning the b flat we ſpoke of before. If it be ſet in the beginning, it ſerveth all the Song through; in any other place, it ſerveth onely for the Note it ſtandeth before, and is ſet there to make that Note halfe a Tone lower, or more flat by halfe a Note, or the diſtance of one fret.

Alſo there is another mark made thus ✕ which is called a Sharp, and being ſet before a Note, maketh it halfe a Tone higher, but doth not alter the calling of the Note as the b flat doth.

Thus much concerning the naming and tuning of Notes, as for their meaſure or quantity you have it here under expreſt; together with their names and value, (according to the common Mood) compared with the Meaſure or time which we obſerve in keeping time with our hand or foot.



The first four figures shew how many Times or Measures go to those Notes against them, & the last four shew how many of those Notes go to a Time.

The strokes you see betwixt are called Rests or Pauses, and are of the same length or quantity that the Notes are. When you see a point or prick set after any Note, it addeth halfe as much more to the Note as the Note is of its owne quantity.

For the rest I refer you to your Book and further practice, for which I have given you this preparation.

I. P. to the Reader.

This short Exposition of the Gam-ut I obtained of Mr. Christopher Simpson, the Author of it, as I did also those other Notes set upon the Booke, which are Printed in the Italick Letter. They were made at the instance of a private friend to salve such difficulties as occurred then to the Reader, and now (in this Edition) out of my good affection to Musicke, made publicke for the benefit of such as study the knowledge thereof.

Of

Of Counterpoint.

THE parts of Muſick are in all but four, howſoever ſome skilfull Muſitians have compoſed Songs of twenty, thirty, and forty parts: for bee the parts never ſo many, they are but one of theſe foure in nature. The names of thoſe four parts are theſe. The *Baſe*, which is the loweſt part and foundation of the whole Song: The *Tenor*, placed next above the *Baſe*: Next above the *Tenor* the *Meane*, or *Counter Tenor*, and in the higheſt place the *Treble*. Theſe 4 parts by the Learned are ſaid to reſemble the 4 Elements, the Baſe expreſſeth the true nature of the Earth, who being the graveſt and loweſt of all the Elements, is as a foundation to the reſt. The Tenor is likened to the Water, the Mean to the Ayre, and the Treble to the Fire. Moreover, by how much the Water is more light then the Earth, by ſo much the Ayre is lighter then the Water, and Fire then Ayre: They have alſo in their native property every one place above the other, the lighter uppermoſt, the weightieſt in the bottome. Having now demonſtrated that there are in all but foure parts, and that the Baſe is the foundation of the other three, I aſſume that the true ſight and judgement of the up-

per three must proceed from the lowest, which is the Base, and also I conclude that every part in nature doth affect his proper and naturall place as the Elements doe.

**Counterpoint, in Latine* Contra punctum, *was that old maner of composing parts together, by setting points or prickes one against another (as Minims and Sembriefs are set in this following Treatise) the measure of which points or pricks, were sung according to the quantity of the words or Syllables to which they were applyed. (For these Figures ▭ ▭ ◊ were not as yet invented.) And, because in plainsong Musique we set Note against Note, as they did point against point, thence it is that this kinde of Musique doth still retaine the name of Counterpoint.*

True it is that the ancient Musitians, who intended their Musick onely for the Church, tooke their sight from the Tenor, which was rather done out of necessity then any respect to the true nature of Musick: for it was usual with them to have a Tenor as a Theam, to which they were compelled to adapt their other parts: but I will plainly convince by demonstration that contrary to some opinions, the Base contains in it both the Aire and true judgement of the Key, expressing how any man at the first sight may view in it all the other parts in their originall essence.

In

In reſpect of the variety in Muſick which is attained to by farther proceeding in the Art, as when Notes are ſhifted out of their native places, the Baſe above the Tenor, or the Tenor above the Mean, and the Mean above the Treble, this kind of Counterpoint, which I promiſe, may appear ſimple and only fit for yong beginners, (as indeed chiefly it is) yet the right ſpeculation may give much ſatisfaction, even to the moſt skilfull, laying open unto them, how manifeſt and certaine are the firſt grounds of Counterpoint.

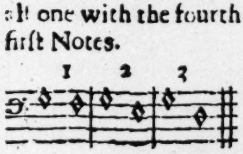
Firſt, it is in this caſe requiſite that a formal Baſe, or at leaſt part thereof be framed, the Notes, riſing and falling according to the nature of that part, not ſo much by degrees, as by leaps of a third, fourth, or fift, or eight, a ſixt being ſeldome, a ſeventh never uſed, and neither of both without the diſcretion of a skilfull Compoſer. Next wee muſt conſider whether the Baſe doth riſe or fall, for in that conſiſts the myſtery: That riſing or that falling doth never exceed a fourth, for a fourth above, is the ſame that a fifth is underneath, and a fourth underneath is as a fifth above; for example, if a Baſe ſhould riſe thus:

If the Baſe doe riſe more then a fourth it muſt be called falling, and likewiſe if it fall any diſtance more then a fourth, that falling muſt be called riſing.

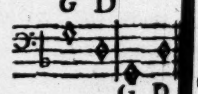
The first rising is said to be by degrees, because there is no Note between the two Notes, the second rising is by leaps, for *G.* skips over *A.* to *B.* and so leaps into a third, the third example also leaps two Notes into a fourth: Now for this fourth if the Base had descended from *G.* above to *C.* underneath, that descending fift in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same keys: thus.

If your Base should fall a seventh, it is but the same as if it did rise a second, or a sixt falling is but the same of a third rising: and so on the contrary, if the Base do rise a seventh or sixth, it is the same as though it did fall a second or third.

This rule likewise holds if the Notes descend a second, third, or fourth; for the fifth ascending is all one with the fourth descending, example of the first Notes.



The third two Notes which make the distance of a fourth, are all one with this fifth following.



But let us make our approach yet nearer: if the Base shall ascend either a second, third, or fourth, that part which stands in the third or tenth above the Base, shall fall in

an eight, that which is a fift ſhall paſs into a third, and that which is an eight ſhall remove into a fift.

But that all this may appear more plain and eaſie, I have drawn it all into theſe ſix figures.

8	3	5
3	5	8

Though you finde here only mentioned and figured a third, fift, and eight, yet not only theſe ſingle concords are meant, but by them alſo their compounds, as a tenth, a twelfth, a fifteenth, and ſo upwards, and alſo the uniſon as well as the eight.

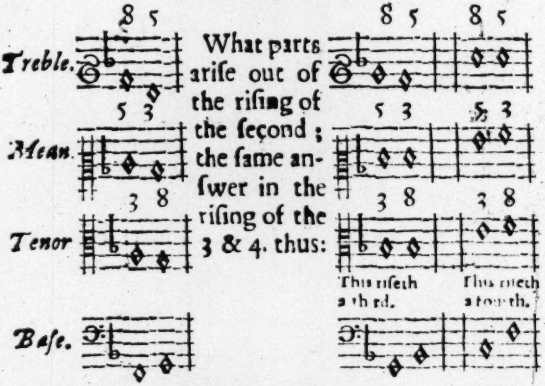
By their compounds is meant their octaves, as a third and its eights, a fifth and its eights, &c.

This being granted, I will give you example of thoſe figures prefixed: When the Baſe riſeth, beginning from the loweſt figure, and riſing to the upper; as if the Baſe ſhould riſe a ſecond, in this manner.

Then if you will begin with your third, you muſt ſet your Note in *Alamire*, which is a third to *Ffaut*, and ſo looke upward, and that cord which you ſee next above it uſe, and that is an eight in *Gſolreut*.

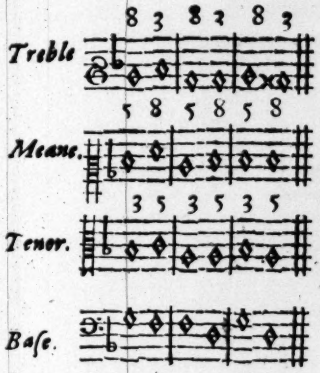
After that, if you will take a fift to the firſt Note, you muſt look upward and take the third you finde there for the ſecond Note. Laſtly, if you take an eight for the firſt Note, you muſt take for the ſecond Note the cord above it, which is the fift.

Example of all the three parts added to the Base.



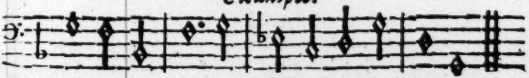
Albeit any man by the rising of parts, might of himselfe conceive the same reason in the falling of them, yet that nothing may be thought obscure, I will also illustrate the descending Notes by example.

If the Base descends or falls, a second, third, or fourth, or riseth a fift (which is all one as if it had fallen a fourth, as hath beene shewed before) then look upon the six figures, where in the first place you shall finde the eight which descends into the third, in the second place the third descending into the fift, and in the third and last place the fift which hath under it an eight. *Treble.*



Thus much for the riſing and falling of the Baſe in ſeverall: Now I will give you a briefe example of both of them mixed together in the plaineſt faſhion, let this ſtrain ſerve for the Baſe.

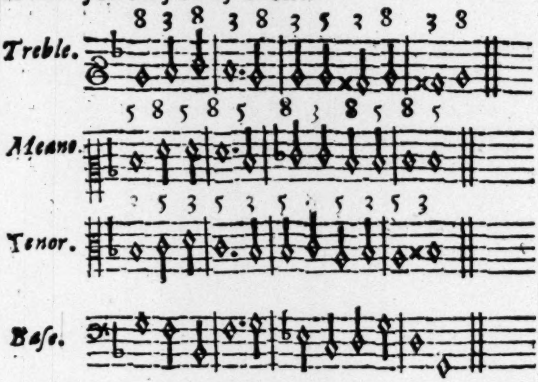
Example.



The firſt two Notes fall a ſecond, the ſecond and third Notes fall a fift, which you muſt call riſing a fourth, the third and fourth Notes riſe a fift, which you muſt name the fourth falling, the fourth and fift Notes riſe a ſecond, the fift and ſixt Notes fall a third, the ſixt and ſeventh Notes alſo fall a third, the ſeventh and eight riſe a ſecond, the eight and ninth Notes riſe a fourth, the ninth and tenth fall a fourth, the tenth and eleventh Notes fall a fift, which you muſt reckon riſing a fourth.

Being thus prepared, you may chuſe whether you will begin with an eight, or fift, or a third; for as ſoon as you have taken any one of them, all

the other Notes follow neceſſarily without reſpect of the reſt of the parts, and every one orderly without mixing, keeps his proper place above the other, as here you may eaſily diſcern



Let us examine only one of the parts, and let that be the Tenor, becauſe it ſtands next to the Baſe. The firſt Note in *B.* is a third to the Baſe, which deſcends to the ſecond Note of the Baſe: Now look among the ſix figures, and when you have found the third in the upper place, you ſhall find under it a fift, then take that fift which is *C.* next from *F.* to *B.* below, is a fift deſcending, for which ſay aſcending, and ſo you ſhall look for the fifth in the loweſt row of the figures, above which ſtands a third which is to bee taken; that third ſtands in D. then from *B.* to *F.* the *Baſe* riſes a fift, but you muſt ſay falling, becauſe

a

a fift rising and a fourth falling is all one; as hath been often declared before; now a third when the *Base* falls requires a fift to follow it; But what needs further demonstration when as he that knows his cords, cannot but conceive the necessity of consequence in all these with helpe of those six figures?

When you have made a formall Base, and would joyne other three parts to it, set the first Note of your Tenor either a third, fift, or eighth above your Base (which of them you please) which done, place your Mean in the next Cord you find above your Tenor, and your Treble in the next Cord above your Mean, then follow the Rule of your figures according to the rising or falling of your Base, and the other Notes will follow in their due order.

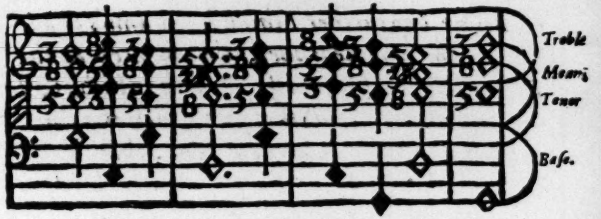
But let them that have not proceeded so far, take this Note with them concerning the placing of the parts; if the upper part or Treble be an eight, the Meane must take the next Cord under it, which is a fift, & the Tenor the next Cord under that which is a third. But if the Treble be a third, then the Meane must take the eight, and the Tenor the fift. Again, if the uppermost part stands in the fift or twelfe, (for in respect of the Learners ease, in the simple Concord I conclude all his compounds) then the Meane must bee a tenth, and the Tenor a fift.

Moreover

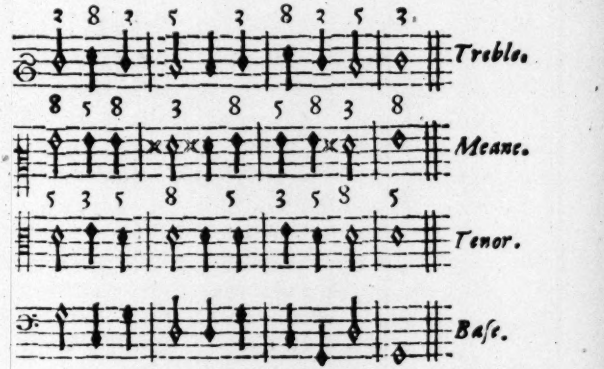
Moreover all theſe Cords are to be ſeen in the Baſe, and ſuch Cords as ſtand above the Notes of the Baſe are eaſily known, but ſuch as in ſight are found under it, trouble the yong beginner; let him therefore know that a third under the Baſe, is a ſixt above it, & if it be a greater third, it yields a leſſer ſix above; if the leſſer third, the greater ſixt. A fourth underneath the Baſe is a fift above, and a fift under the Baſe is a fourth above it. A ſixt beneath the Baſe is a third above, and if it be the leſſer ſixt, then is the third above the greater third, and if the greater ſixt underneath, then is it the leſſer third above; and thus farre have I digreſſed for the Schollers ſake.

If this Diſcourſe of Cords under the Baſe doe trouble the young beginner, let him thinke no more upon them (for it is not intended that hee ſhould place any Notes below the Baſe) but let him look for his Cords, reckoning alwayes from his Baſe upward; which that he may more eaſily perform, let him draw eleven lines (which is the whole compaſs of the Scale) and ſet the three uſed Cliffes in their proper places, this done, hee may prick his Baſe in the loweſt five lines, and then ſet the other three parts in their orderly diſtances above the Baſſe, Note againſt Note, as you ſee in this Example.

Treble



Which being prickt in ſeverall parts, appeareth thus:



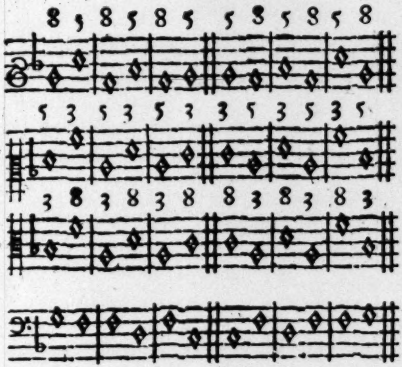
I have propoſed the former example of eleven lines, to lead the yong beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compoſe his Muſick in ſeveral parts, as he ſeeth in this ſecond example.

Before I go further I think it not amiss to advertise the yong Beginner, that so often as the Base doth fall a fift, or rise a fourth (which is all one as hath been said) that part which is a third to the Base in the antecedent Note, that third I say must alwayes be the sharp or greater third, as it was apparent in the last example of four parts, in the third Note of the third Bar in the Treble part, and likewise in the last Note but one of the Treble, in both which places there is a ✕ set to make it the greater third. The same is to be observ'd in what part soever this third shal happen.

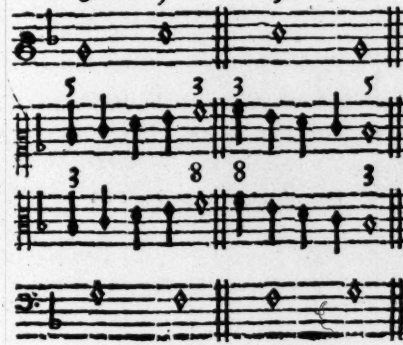
If I should discover no more then this already deciphered of Counter-point, wherein the native order of four parts with use of the Concords, is demonstratively expressed, might I be my own Judge, I had effected more in Counterpoint, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certaine nature is in all her operations, know that what Cords have held good in this ascending and descending of the Base, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of Counter-point. To keep the figures in your memory, I will here place them again, and under them plain examples.

8	3	5
3	5	8

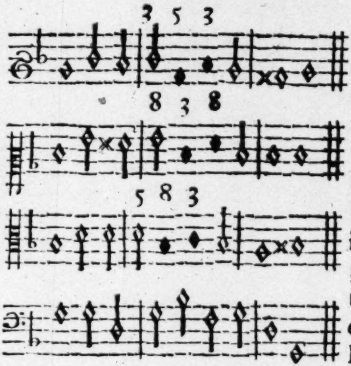
In



In theſe laſt exãples you may ſee what variety Nature offers of her ſelfe; for if in the firſt Rule the notes follow not in expected formality, this ſecond way being quite contrary to the other, affords us ſufficent ſupply: the firſt and laſt two Notes ariſing & falling by degrees, are not ſo formall as the reſt, yet thus they may be mollified, by breaking two of the firſt Notes.



How both the wayes may be mixt together you may perceive by this example, wherein the black Notes diſtinguiſh the ſecond way frõ the firſt.



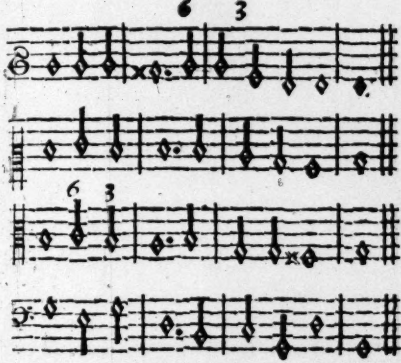
In this example the fift and ſixt notes of the three upper parts are after the ſecond way, for from the fourth Note of the Baſe, which is in from G. and goeth to B. is a 3. riſing, ſo that according to the firſt Rule, the 8 ſhall paſs into a fift, the fift into a 3. the 3 into an 8 But here contrariwiſe the eight goes into a third, the fift into an eight, and the third into a fift; and by theſe Notes you may cenſure the reſt of that kinde.

When your Baſe ſtandeth ſtill (that is to ſay, hath two or more Notes together in one and the ſame place) you may chuſe whether you will make your other parts do ſo too, or change them, as you ſee our Author hath done in the ſecond Note of this preſent example. If you change them you may do it either by the Rule of deſcending or aſcending which you pleaſe, ſo you do but obſerve formality.

Though I may now ſeem to have finiſhed all that belongs to this ſort of Counterpoint, yet there remains one ſcruple, that is, how the ſixt way take

place

place here, which I will also declare. Know that whensoever a sixt is requisite, as in B. or in E. or A. the key being in *Gamut*, you may take the sixt in stead of the fift, and use the same Cord following which you would have taken if the former cord had been a fift example.

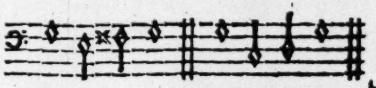


The sixt in both places (the Base rising) passes into a 3. as it should have done if the sixt had been a fift. Moreover if the Base shal use a sharp, as in F. sharpe; then must wee take the sixt of necessity, but the eight to the Base may not be used, so that exception is to be taken against our rule of Counterpoint: To which I answer thus: first, such Bases are not true Bases, for where a sixt is to be taken either in F. sharp, or in E. sharp, or in B. or in A. the true Base is a third lower, F. sharp in D. E. in C. B. in G. A. in F. as for example.

Hee doth not Mean that such Bases are bad, false, or defective, but that they have (perhaps

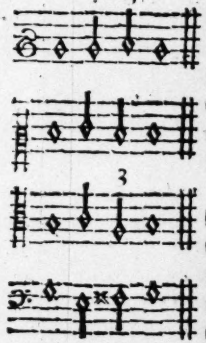
for

for eleganey or variety) assumed the nature of some other part for a Note or two, and so want the full latitude of a Base in those Notes.



In the first Base two fixes are to be taken by reason of the imperfection of the Base, wanting due latitude, the the one in E. the other in F. sharp, but in the 2. Base the fixes are removed away, & the Musick is fuller.

Nevertheless, if any be pleased to use the Base sharp, then instead of the eight to the Base, he may take the third to the Base, in this manner.

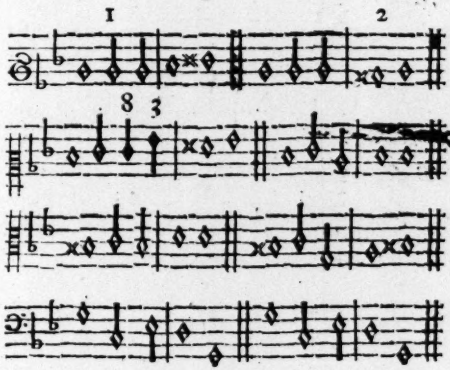


Heere the Treble in the third Note, when it should have past inthe sharp eight in F. takes for it a third to the Base in A. which causeth the Base and Treble to rise two thirds, whereof wee will speak hereafter.

Note also that when the Base stands in E. flat, and the part that is an eight to it must passe into a sharpe, or greater third, that this passage from the flat to the sharp would bee unformall; and therefore it may bee thus with small alteration avoided, by removing the latter part of the Note into the third above, which though it meets in unison

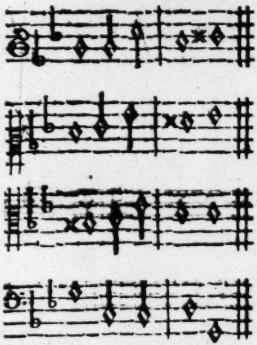
ſon with the upper part, yet it is right good, becauſe it jumps not with the whole, but onely with the laſt halfe of it.

Example.



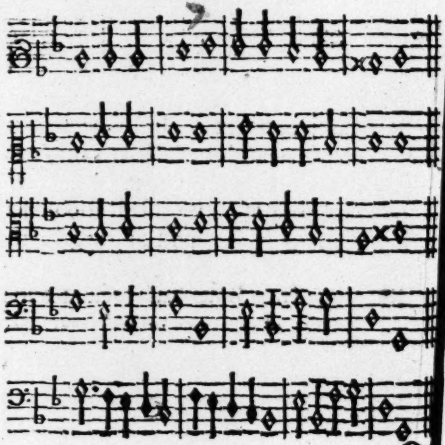
For the ſecond example looke hereafter in the rule of thirds, but for the firſt example here: if in the Meane part the third Note that is divided, had ſtood till a Minum (as by rule it ſhould) and ſo had paſt in F. ſharp, as it muſt of force be made ſharp at a cloſe, it had been then paſſing unformall.

But if the ſame Baſe had beene ſet in the ſharpe key, the reſt of the part would have falne out formall of themſelves without any help, as thus:



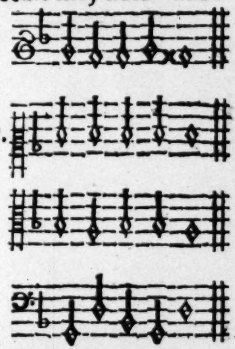
When the Base ſhall ſtand ſtill in one key, as above it doth in the third Note, then the other parts may remove at their pleaſure.

Moreover, it is to bee obſerved that in compoſing of the Base, you may break it at your pleaſure, without altering any of the other parts: as for example.



On

One other obſervation more I will handle, that doth ariſe out of this example, which according to the firſt Rule may hold thus:



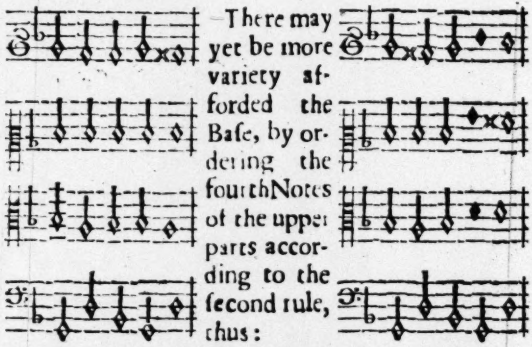
Herein are two errours, firſt in the ſecond Notes of the Baſe and Treble, where the third to the Baſe ought to have been ſharp, ſecondly in the ſecond and third Notes of the ſame parts, where the third being a leſſer third, holds while the Baſe falls into a fift which is unelegant, but if the upper third had been the greater third, the fift had fitly follow'd, as you may ſee in the third and fourth Notes of the Tenor and the Baſe.

But that ſcruple may be taken away by making the ſecond Note of the Treble ſharp, and in ſtead of a fift by removing the third Note into a ſixt.

When any informality doth occur, the Scholler need not tye himſelfe to the firſt Rules of the Baſe riſing or falling, but may take ſuch Cords as his Genius ſhall prompt him to, having a care that he take not two eights or fifts together, riſing or falling betwixt any two parts whatſoe-

ver: Tis true, our Author did invent this Rule of the figures as the easiest way to lead the yong Beginner to this kind of cõpoſition, in which he hath done more then any that I have ever ſeen upon this ſubject; but thus he did to ſhew the ſmootheſt way, and not to tye his Scholler to keepe ſtrictly that way when a blocke or ſtone ſhould happen to ly in it, but that he may in ſuch a caſe ſtep out of that way for a Note or two, and then returne againe into it.

Example.

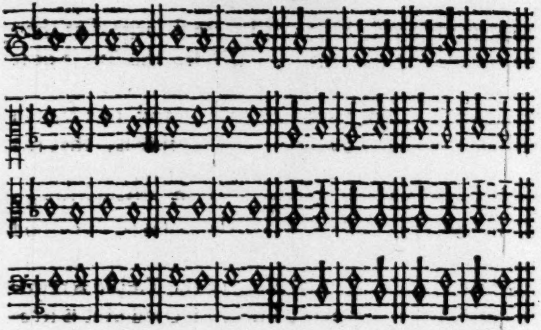


There may yet be more variety afforded the Baſe, by ordering the fourth Notes of the upper parts according to the ſecond rule, thus:

But that I may (as neare as I can) leave nothing untoucht concerning this kinde of Counterpoint, let us now conſider how two thirds being taken together betweene the Treble and the Baſe, may ſtand with our Rule. For ſixes are not in this caſe

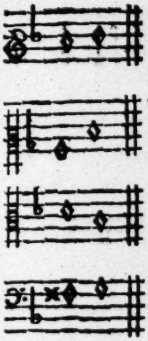
to

to be mentioned, being distances so large that they can produce no formality: Besides the sixt is of it selfe very imperfect, being compounded of a third which is an imperfect Concord, and of a fourth which is a Discord: and this the cause is, that the sixes produce so many fourths in the inner parts. As for the third it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the Base and Treble doe rise together in thirds, then the first Note of the Treble is regular with the other part, but the second of it is irregular; for by rule in stead of the rising third, it should fall into the eight. In like sort, if the Base and Treble do fall two thirds, the first Note of the Treble is irregular, and is to bee brought into rule by being put into the eight, but the second Note is of it selfe regular. Yet whether those thirds bee reduced into eights or no, you shall by supposition thereof find out the other parts, which never vary from the rule but in the sharp Base. But let me explain my selfe by example.



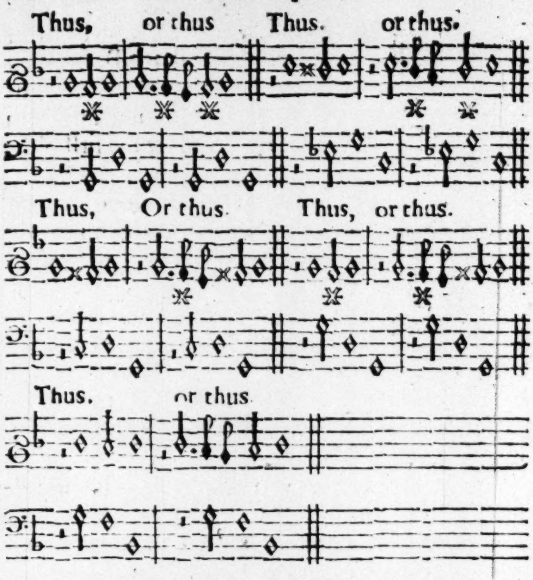
The first two Notes of the Treble are both thirds to the Base, but in the second stroke, the first Note of the Treble is a third, and the second which was before a third, is made an eight, onely to shew how you may finde out the right parts which are to bee used when you take two thirds between the Treble and the Base: For according to the former rule, if the Base descends, the third then in the Treble is to passe into the eight, and the Mean must first take an eight, then a fift, and the Tenor a fift, then a third, and these are also the right and proper parts, if you return the eight of the Treble into a third again, as may appear in the first example of the Base falling, and consequently in all the rest.

But let us proceed yet further, and suppose that the Base shall use a sharp, what is then to be done? as if thus:



If you call to minde the rule delivered concerning the ſharp Baſe, you ſhal here by help thereof ſee the right parts though you cannot bring them under the Rule: for if the firſt Note of the Baſe had been flat, the Meane part ſhould have taken that, and ſo have deſcended to the fifte; but being but being ſharp you take for it (according to the former obſervation) the third to the Baſe, and ſo riſe up into the fift. The Tenor that ſhould take a fift, and ſo fall by degrees into a third, is here forced by reaſon of the ſharp Baſe, for a fift to take a ſixt, and ſo leap downward into the third. And ſo much for the thirds.

Laſtly, in favour of young beginners let me alſo adde this, that the Baſe intends a cloſe as often as it riſeth a fift, third or ſecond, and then immediatly either falls a fift, or riſeth a fourth. In like manner if the Baſe falls a fourth or ſecond: and after falls a fift, the Baſe inſinuates a cloſe, and in all theſe caſes the part muſt hold, that in holding can uſe the fourth or eleventh, and ſo paſſe either in the third or tenth.



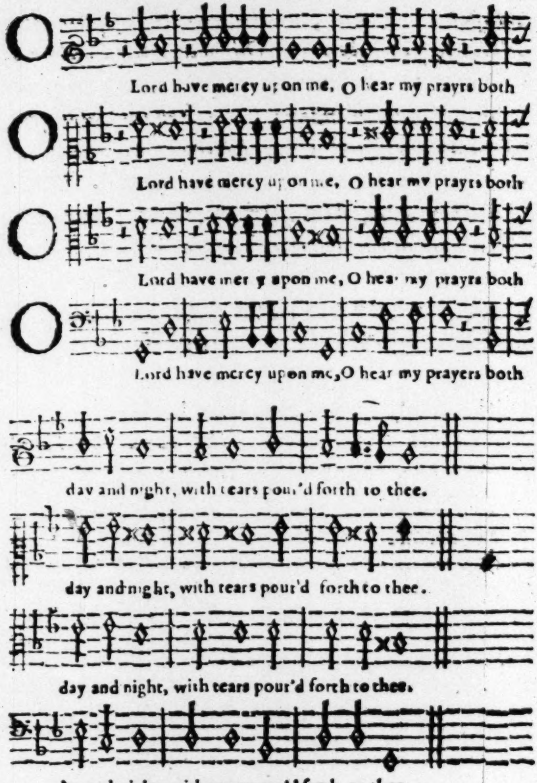
In the examples before ſet downe I left out the Cloſes, of purpoſe that the Cords might the better appeare in their proper places, but this ſhort admonition will direct any young beginner to helpe that want at his pleaſure. And thus I end my Treatiſe of Counterpoint both brief and certaine, ſuch as will open an eaſie way to them that without help of a skilfull Teacher endeavour to acquire the firſt grounds of this Art.

Coun-

Counterpoint is the first part and ground of Compoſition; the ſecond part of it is figurative Muſick or deſcant, which mixeth faſt and ſlow Notes together, bindeth Diſcords with Concords, and maketh one part to anſwer another in point or Fuge, with many other excellent varieties; to the attaining of which I cannot commend you to a better Authour, then our moſt excellent Countrey-man, Mr. Morley, *in the ſecond and third part of his Introduction to Muſick. If you deſire to ſee what other Authours do write on the ſame ſubject, you may (if you underſtand Latine) peruſe the Workes of* Athenaſius Kirkerus *an excellent late Authour.*

But firſt peruſe the two little Treatiſes following in this preſent Book; the one of the Tones of Muſick; the other of the paſſages of Concords; in both which our Authour (according to his accuſtomed Method) doth more briefely and perſpicuouſly treat, then any other Authour you ſhall meet with on the ſame ſubject.

A short Hymn, Compoſed after this forme of Counterpoint, to ſhew how well it will become any Divine, or grave Subject.

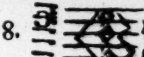


In this Ayre the laſt Note onely is for ſweetneſs ſake, altered from the Rule, in the laſt Note of the Treble, where the eight being a perfect Concord, and better befitting an outward part at the Cloſe, is taken for a third, and in the Tenor inſtead of the fift, that third is taken deſcending, for in a middle part, imperfection is not ſo manifeſt as in the Treble at a cloſe, which is the perfection of a Song.

Second Part. Of Tones of Muſick.

OF all things that belong to the making up of a Muſitian, the moſt neceſſary and uſefull for him is the true knowledge of the Key or Mood, or Tone, for all ſignifie the ſame thing, with the cloſes belonging unto it, for there is no Tune that can have any grace or ſweetneſs, unleſſe it bee bounded within a proper Key, without running into ſtrange Keys which have no affinity with the aire of the Song. I have therefore thought good in an eaſie and briefe diſcourſe to endeavour to expreſs that, which many in large and obſcure volumes have made fearfull to the idle Reader.

The firſt thing herein to be conſidered is the eight which is equally divided into a fourth, and a fift as thus:



Here

Heere you ſee the fourth in the upper place and the fift in the lower place, which is called *Modus Authentus*: but contrary thus:

The 8. *the* 5. *the* 4.

This is called *Modus plagalii*, but howſoever the fourth in the eight is placed, we muſt have our eye on the fift, for that onely diſcovers the key, and all the cloſes pertaining properly thereunto: This fift is alſo divided into two thirds, ſometimes the leſſer third hath the upper place, and the greater third ſupports it below, ſometimes the greater third is higher, and the leſſer third reſts in the loweſt place, as for example:

the leſſer 3. *the greater* 3

the greater 3. *the leſſer* 3.

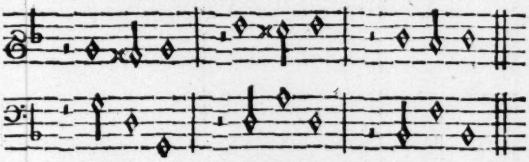
The loweſt Note of this fift, beares the name of the Key, as if the eight be from G. to G. the fift from G. beneath to D. above, G. being the loweſt Note of the fift, ſhewes that G. is the Key, and if one ſhould demand in what Key your Song is ſet, you muſt anſwer in *Gamut*, or *Gſolreut*, that is in G.

If the compaſſe of your Song ſhould fall out thus:

Reſpect

Reſpect not the fourth below, but look to your fift above, and the loweſt Note of that fift aſſume for your Key, which is C. then divide that fift into his two thirds, and ſo you ſhall finde out all the cloſes that belong to that Key.

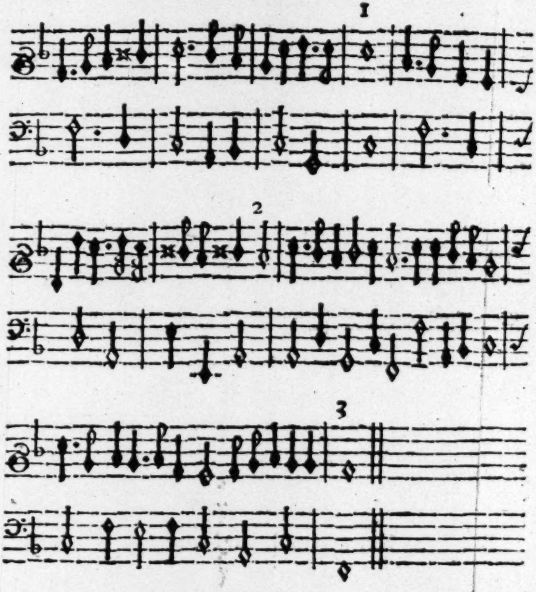
The main and fundamentall cloſe is in the Key it ſelfe, the ſecond is in the upper Note of the fift the third is in the upper Note of the loweſt third, if it be the leſſer third, as for example, if the Key be in G. with B. flat, you may cloſe in theſe three places.



The firſt cloſe is that which maintains the aire of the Key and may be uſed often, the ſecond is next to be preferd, and the laſt, laſt.

But if the Key ſhould be in G. with B. ſharp, then the laſt cloſe being to be made in the greater or ſharp third is unproper, & therefore for variety ſometime the next Key above is joyned with it, which is A. and ſometimes the fourth Key, which is C. but theſe changes of keyes muſt be done with judgement, yet have I aptly cloſed in the upper Note of the loweſt third of the key, the key being in F. and the upper Note of the third ſtanding in A. as you may perceive in this Ayre.

In

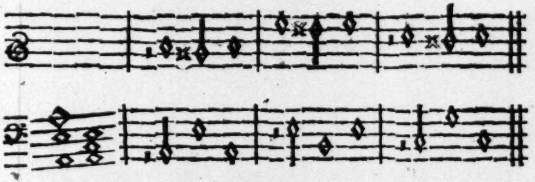


In this Aire the firſt cloſe is in the upper Note of the fift, which from F. is C. the ſecond cloſe is in the upper Note of the great third, which from F. is A.

But the laſt and finall cloſe is in the Key it ſelfe, which is F. as it muſt ever bee, whereſoever your key ſhal ſtand, either in G. or C. or F. or elſewhere, the ſame rule of the fift is perpetuall, being divided into

into thirds, which can be but two wayes, that is, either when the upper third is leſſe by halfe a Note then the lower, or when the lower third contains the halfe Note which is *Mi Fa*, or *La Fa*.

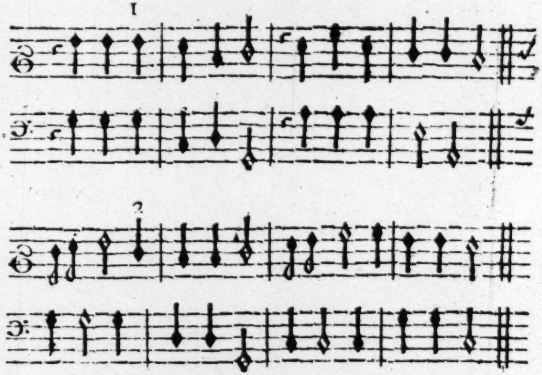
If the lower third contains the halfe Note it hath it either above as *La Mi Fa: La Mi*, being the whole Note. and *Mi Fa* but halfe ſo much, that is the halfe Note; or elſe when the halfe Note is underneath, as in *Mi Fa Sol*. *Mi Fa*, is the halfe Note, and *Fa Sol* is the whole Note; but whether the halfe Note be uppermoſt or lowermoſt, if the loweſt third of the fift be the leſſer third, that Key yields familiarly three cloſes; example of the halfe Note, ſtanding in the upper place was ſhewed before, now I will ſet down the other.



But for the other keyes that divide the fift, ſo that it hath the leſſe third above, and the greater underneath, they can challenge but two proper cloſes, one in the loweſt Note of the fift which is the fundamental Key, and the other in the uppermoſt Note of the ſame, wherein alſo you may cloſe at pleaſure. True it is that the Key next above hath a great affinity

affinity with the right Key, and may therefore as I ſaid before be uſed, as alſo the fourth Key above the finall Key.

Examples of both in two beginnings of Songs.



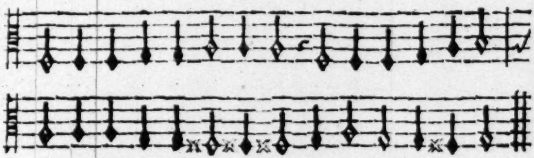
In the firſt example A is mixt with G. and in the ſecond C. is joyned with G. as you may underſtand by the ſecond cloſes of both.

To make the Key known is moſt neceſſary in the beginning of a Song, and it is beſt expreſt by the often uſing of his proper fift, and fourth, and thirds, riſing or falling.

There is a Tune ordinarily uſed, or rather abuſed, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which errour crept in firſt through the ignorance of ſome

pariſh

pariſh Clarks, who better underſtood how to uſe the Keyes of their Church doors, then the Keyes of Muſick, at which I doe not much marvell, but that the ſame ſhould paſſe in the Booke of Pſalmes ſet forth in foure parts, and authorized by ſo many Muſitians, makes mee much amazed: This is the Tune.

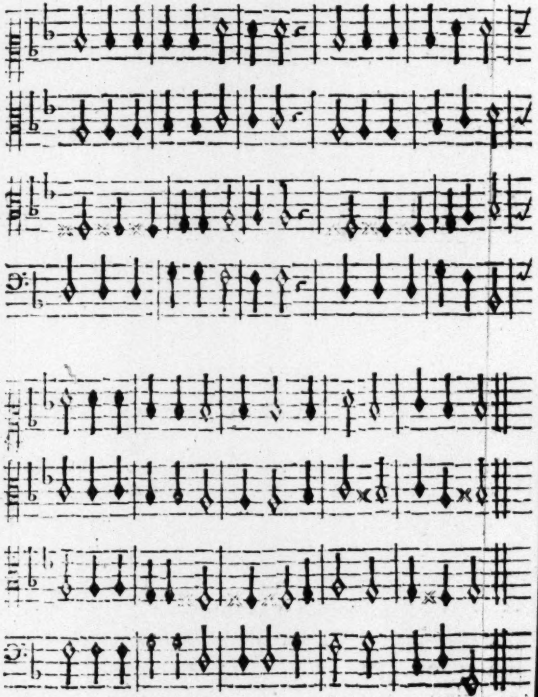


If one ſhould requeſt me to make a Baſe to the firſt halfe of this Aire, I am perſwaded that I ought to make it in this manner:

Now if this be the right Baſe (as without doubt it is) what a ſtrange unaireable change muſt the Key then make from F. with the firſt third ſharpe to G. with B flat.

But they have found a ſhift for it, and begin the Tune upon the upper Note of the fift, making the third to it flat; which is as abſurd as the other: For firſt they erre in riſing from a flat third into the uniſion, or eight, which is condemned by the beſt Muſitians; next the third to the fift, is the third which makes the cadence of the Key, and therefore

aſſects to be ſharp by nature as indeed the Authour of the Aire at the firſt intended it ſhould be. I will therefore ſo ſet it down in foure parts according to the former Rule of Counterpoint.



This

This was the Authours meaning, and thus it is lawfull to begin a Song in the fift, ſo that you maintain the Ayre of the Song, joyning to it the proper parts, but for ſuch diſſonant and extravagant errors as I have juſtly reprehended, I heartily wiſh they ſhould bee remedied, eſpecially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.

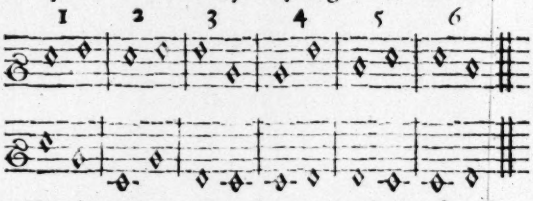
Third and laſt Part.

Of the taking of all Concords, perfect and imperfect.

OF all the latter Writers in Muſick, whom I have known the beſt and moſt learned, is *Zethus Calviſius* a Germane; who out of the choiſeſt Authors, hath drawn into a perſpicuous method, the right and elegant manner of taking all Concords, perfect and imperfect, to whom I would referre our Muſitians, but that his Booke is ſcarce any where extant, and beſides it is written in Latine, which language few or none of them underſtand. I am therefore content for their ſakes to become a Tranſlator; yet ſo, that ſomewhat I will adde; and ſomewhat I will alter.

The conſecution of perfect Concords among

themſelves is eaſie; for who knows not two eights or two fifts are not to be taken riſing or falling together, but a fift may either way paſſe into an eight, or an eight into a fift, yet moſt conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together the paſſage is leſſe pleaſant: the wayes by degrees are theſe.



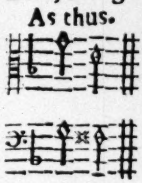
The fourth way is onely excepted againſt, where the fift riſeth into the eight, and in few parts it cannot well be admitted, but in Songs of many voices it is oftentimes neceſſary.

The paſſage alſo of perfect Concords into imperfect, either riſing or falling, by degrees or leaps, is eaſie, and ſo an uniſon may paſs into a leſſer third, or a greater third; alſo into the leſſer ſixt, but ſeldome into the greater ſixt. A fift paſſeth into the greater ſixt, and into the leſſer ſixt; as alſo into the greater or leſſer third; and ſo you muſt judge of their eights; for *de octavis idem eſt judicium*: and therefore when you read an uniſon, or a fift, or a third, or a ſixt, know that by the ſimple Concords the Compounds are alſo meant.

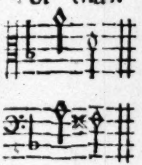
Note heere that it is not good to fall with the Baſe

Baſe, being ſharp in F. from an eight unto a ſixt.

As thus.

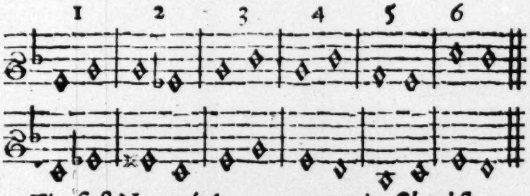


or thus.



But concerning imperfect Cords, becauſe they obſerve not all one way in their paſſiges, wee will ſpeake of them ſeverally, firſt declaring what not harmonicall doth ſignifie, whereof mention will be made hereafter.

Relation or reference, or reſpect not harmonicall is *Mi* againſt *Fa* in a croſſe forme, and it is in foure Notes, when the one being conſidered croſſe with the other, doth produce in the Muſick a ſtrange diſcord; Example will yield it more plain.



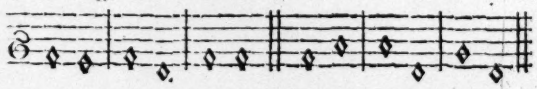
The firſt Note of the upper parts in *Elami* ſharp, which being conſidered, or referred to the ſecond Note of the lower part, which is *Elami*, made flat by the cromaticke flat ſigne, begets a falſe ſecond, which is a harſh diſcord, and thongh theſe Notes ſound not both together, yet in few parts they leave an offence in the eare. The ſecond example is the ſame deſcending, the third is from *Elami* ſharpe in the firſt Note of the lower part, to the ſecond Note

in the upper part, it being flat by reaſon of the flat ſigne, and ſo between them they mix in the Muſick a falſe fift, the ſame doth the fourth example. but the fift example yields a falſe fourth, and the ſixt a falſe fift.

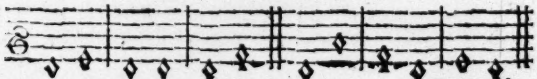
There are two kindes of imperfect Concords, thirds or ſixes, and the ſixes wholly participate of the nature of the thirds; for to the leſſer third which conſiſts but of a whole Note and halfe, adde a fourth, and you have the leſſer ſixt; in like manner to the greater third that conſiſts of two whole Notes, adde a fourth, and it makes up the greater ſixt; ſo that all the difference is ſtill in the halfe Note according to that onely ſaying, *Mi & Fa ſunt tota Muſica.* Of theſe four we will now diſcourſe, proceeding in order from the leſſe to the greater.

Of the leſſer or imperfect third.

The leſſer third paſſeth into an uniſon, firſt by degrees when both parts meet, then by leaps aſcending or deſcending when one of the parts ſtand ſtill, but when both the parts leap or fall together, the paſſage is not allowed.

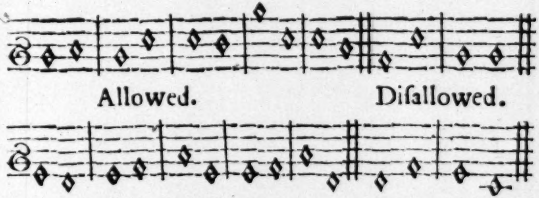


The leſſer 3. into the uniſon. The paſſages not allowed.

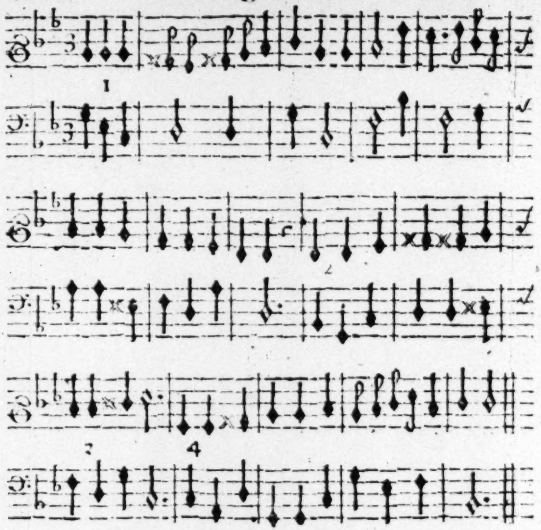


Secondly,

Secondly, the leſſer third paſſeth into a fift, firſt in degrees when they are ſeparated by contrary motions; then by leaps when the lower part riſeth by degrees, and the upper part deſcends by degrees, and thus the leſſer tenth may paſſe into a fift. Laſtly both parts leaping, the leſſer third may paſſe into a fift, ſo that the upper part doth deſcend by leap the diſtance of a leſſer third. Any other way the paſſage of a leſſer third into a fift, is diſallowed.



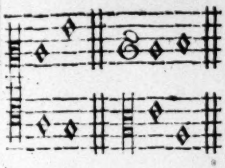
In the laſt diſallowance, which is when the upper part ſtands, and the lower part falls from a leſſer third to a fift, many have been deceived, their ears not finding the abſurdity of it, but as this way is immuſicall, ſo is the fall of the greater third in the former manner, into a fift, paſſing harmonious; in ſo much that it is elegantly, and with much grace taken in one part of a ſhort Aire foure times, whereas had the fift been halfe ſo often taken with the leſſer third falling, it would have yielded a moſt unpleaſant harmony.



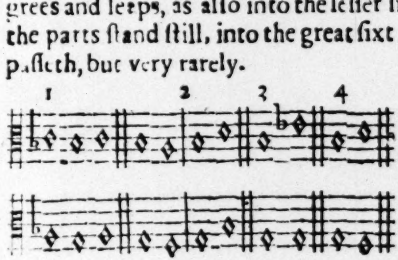
He that will be diligent to know and carefull to obſerve the true allowances, may bee bold in his compoſition, and ſhall prove quickly ready in his ſight, doing that ſafely and reſolutely which others attempt timerouſly and uncertainly. But now let us proceed in the paſſages of the leſſer third.

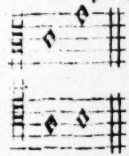
Thirdly, the leſſer third paſſeth into an eight, the lower part diſcending by degrees, and the upper part by leaps; but very ſeldome when the upper part riſeth by degrees, and the lower part falls by a leap.

Fourthly,



Fourthly, the leſſer third paſſeth into other Concords, as when it is continued as in degrees it may be, but not in leaps. Alſo it may paſſe into the greater third both by degrees and leaps, as alſo into the leſſer ſixt, if one of the parts ſtand ſtill, into the great ſixt it ſometimes paſſeth, but very rarely. Laſtly, add unto the reſt this paſſage of the leſſer third into the leſſer 6. as when the lower part riſeth by degres, and the upper part by leaps.

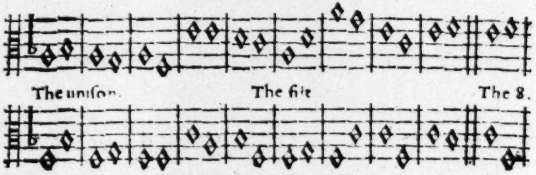




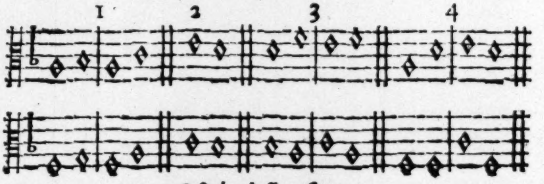
Of the greater or perfect Third.

The greater or perfect third being to paſſe into perfect Concords, firſt takes the uniſon, when the parts aſcend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts ſtand ſtill. Secondly, it paſſeth into a fift when one of the parts reſts, as hath been declared before: or elſe when the parts aſcend or deſcend together, one by degrees, the other by leaps; and ſo the greater tenth may paſſe into a fift; ſeldome when both parts leap together, or when they ſeperate themſelves by degrees;

degrees; and this is in regard of the relation not harmonical which fals in between the parts. Thirdly, the greater third passeth into the eight by contrary motions, the upper part ascending by degree.



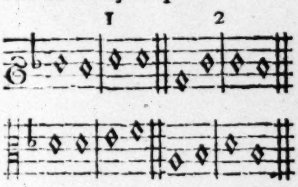
The greater third may also passe into other Concords, and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely because it fals into relation not harmonicall, thereby making the harmony less pleasing. Thirdly, into a lesser sixt, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a greater sixt one of the parts standing, or else the upper part falling by degree, and the lower by leap.



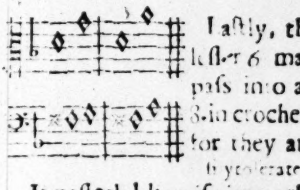
Of the lesser sixt.

The lesser sixt regularly goes into the fift, one of the parts holding his place: Rarely into an eight, and

and first when the parts ascend or descend together, and one of them proceeds by the halfe Note, the other by leap.

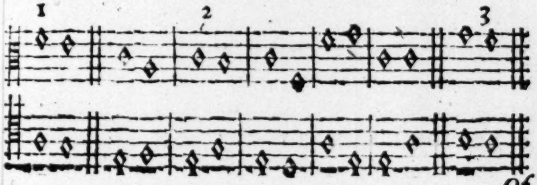


Howsoever the ways of rising and falling from the lesser sixt into the eight, in the former exãple may pass, I am sure that if the Base be sharp in *Ffaut*, it is not tollerable to rise from a sixt to an eight.



Lastly, the lesser 6 may pass into an 8. in crochets for they are by ytolerated.

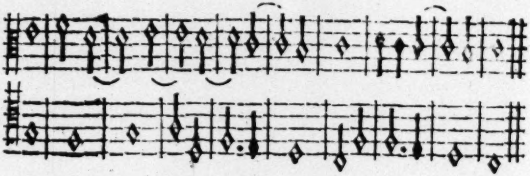
It passeth likewise into other Concords, as into a greater sixt the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It selfe it cannot follow, by reason of the falling in of the Relation not harmonicall.



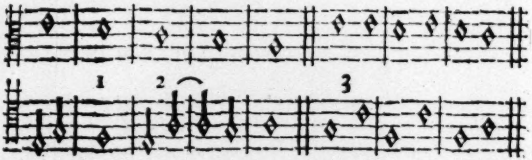
Of

Of the greater Sixt.

The greater sixt in proceeding affects the eight; but it will hardly passe into the fift, unless it be in binding wise, or when way is prepared for a close.



Finally, the greater sixt may in degrees be continued, or pass into a lesser sixt, as also into a greater third, or a lesser third.



These are the principall observations belonging to the passages of Concords, perfect and imperfect, in few parts; and yet in those few for fugo and formality sake, some dispensation may be granted. But in many parts necessity inforcing, if any thing be committed contrary to rule, it may the more easily be executed, because the multitude of parts will drown any small inconvenience.

Questions

Queſtions propounded by the Doctors in Muſick, to have been diſcuſſed in the Act at Oxford, *July* 8. 1622.

Mr. *Nathaniel Gyles* Reſp.
Mr. *William Heather* Opp.

1. *Whether Diſcords may be allowed in Muſick?* Aff.
2. *Whether any artificial Inſtrument can ſo fully and truly expreſs Muſick as the naturall voyce?* Neg.
3. *Whether the Practick be the more uſefull part of Muſick, or the Theory?* Aff.

An Objection to the firſt Queſtion.

Thoſe ſounds that are moſt diſpleaſing to the eare may not be allowed in Muſick.

But the ſounds of Diſcords are moſt diſpleaſing to the eare:

Ergo, Diſcords are not to be allowed in Muſick.

The Anſwer.

I deny the major Propoſition, for Diſcords may be ſo placed and diſpoſed by the skill and art of the Compoſer, or Setter, that as ſowre things by qualification may be made pleaſing to the taſt, ſo Diſcords being well compoſed may bee pleaſing to the eare, and allowed in Muſick.

Again,

Again, seeing that the most especial end of Musick is to content the eare, and the fewnes of either perfect or imperfect Concords, consisting of no greater number then 4. of which are all the Songs that for number of parts or proportions can be composed, if the same should only be tied, & bounded to those 4 Concords, the Musick (being acted) the ear by often falling upon the said small number of 4 Concords would breed satiety, whereas by the intermixtion of Discords with the Concords those Discords for quantity being made so short, as also for the well disposing of them among the Concords so well placed, that no offence shal, or can be taken by the eare, because it addeth (by the variety of Sounds) the greater pleasure to the hearer; even as in colours, their contraries being set together, the most desired is more truly discern'd by the eys then when it is alone; so the sweet Concords of Musick, being mixt with discords, do yield a more delightfull and pleasing sound unto the eare.

An Objection against the second Question.

That which hath most compass of notes, & extent of sounds may most fully & truly express Musick.

But many artificiall Instruments have more compass of Notes and extent of sounds.

Ergo, many artificiall Instruments can more fully and truly express Musick then the naturall voice.

Answ. I deny the major Proposition, for the fulnes and true expression of Musick, doth not so much consist in the compass of notes, & extent of sounds,

as

as in varying of them divers wayes by discanting, for that voice that hath less compass may be as often varied, as an Instrument of greater compass; for the varying in few Notes may be infinite, and the varying of many Notes can be no more then infinite: Again, no Instrument can so fully and truly expresse the Diatonick kinde of Musick which consists of tones and halfe tones, as also the Cromattick kind of Musick, which consists of the greater and less tones, and the greater and less half tones, neither that third kinde of Musick, called Enharmonick, which consists of tones and quarters of tones, called by some Dieses, Apotomes, or Comma's, for in these kinds of Musick the voice can bow it self, and easily fall and rise to all the varieties of tones or sounds which can possibly be expressed by Monacord, Tetracord, Hexacord, or any other triall, whereas the tones and sounds of all Instruments are ti'd to their certain frets, claves, and distances, not possible to vary or alter from the intendment of him that formed them, but that they continue in stability of their sounds and tones, as they were made at first, wherby it is cleer that the naturall voice of man can more fully and truly express Musick, then artifical Instruments.

The Objection to the third Question.

The true difference between an Art and a Science s, that an Art is more subject to sence, and requires he use of some outward Demonstration, and a Science is properly the subject of the intellectuall faculty,

culty, But Musick is rather one of the seven liberall Sciences then an Art, *Ergo*, the Theory of Musick is the more usefull part of Musick then the Practick.

Answ. I deny the minor, Musick is both an Art, and a Science; as it is a Science, so it maketh use of Arithmeticall, Geometricall, and Musicall proportion, according to the five kindes, that is to say, *Multiplex*, *Super particularie*, *Super partiens*, *Multiplex Super particulary*, and *Multiplex Super partiens*, But as it is an Art which requireth artificiall Demonstration, so it is usefull, for the many ends thereof, either for modest mirth and recreation, as Pavins, Galliards, Almains, Coranto's, Levolta's, Mottets, Madrigals, Ayres, Jigges, &c. Wherein use is made of those Musicall Moods, called, *Dorian*, *Phrigyan*, *Mixolidian*, *Ionick*, and the rest of those kindes, or more especially for setting forth of the glory of God in Psalmes, Hymns, and spirituall Songs, the Antiquity whereof, the holy Scriptures of God, both in the Old and New Testament do famously record, and so great hath been and is, the Practicall use thereof in Gods Church and House of Prayer, as also in other holy Assemblies, that such reverence and estimation in places, and at all times hath been given, to the Masters and Professors thereof (especially in this Kingdome of *England*) as that the most noble Universities have dignifi'd no one of the liberall Sciences with the Degree and Title of Doctorship, but only Musick.

FINIS.